

THE ATHENÆUM

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No. 2454.

SATURDAY, NOVEMBER 7, 1874.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

ROYAL SCHOOL OF MINES.—Mr. WARING-TON W. SMITH, M.A. F.R.S. will commence a Course of SIXTY LECTURES on MINING, at Half-past Three on MONDAY next, the 9th November, to be continued at the same hours on each succeeding Tuesday, Thursday, Friday, and Monday.

TRENHAM REEKS, Registrar.

NATIONAL ART TRAINING SCHOOL,
SOUTH KENSINGTON.

Forty LECTURES on the 'Historical Development of Ornamental Art,' with special reference to the General Course given during the last two Sessions, will be delivered, by Dr. G. G. Zettl, F.R. Hist. S., in the Lecture Theatre, at the South Kensington Museum, during the two Sessions 1874 and 1875, on TUESDAY AFTERNOONS, at 2. The Lectures commenced on Tuesday, the 4th October, 1874. The public will be admitted on payment of 10s. for each Seasonal Course of twenty Lectures; or 15s. for the complete Annual Course of Forty Lectures; or 1s. each Lecture.

By order of the Committee of Council on Education.

NATIONAL ART TRAINING SCHOOL,
SOUTH KENSINGTON.

A Course of TWELVE LECTURES on the 'Anatomy of the Human Form,' will be delivered by EDWARD BELLAMY, Esq., F.R.C.S., Assistant-Surgeon to, and Lecturer on Anatomy and Operative Surgery at, the Charing Cross Hospital. This Course will be delivered during the Session of 1874-75, in the Lecture Theatre of the South Kensington Museum, on THURSDAY EVENINGS, at 7 o'clock. The public will be admitted on payment of 6s. for the Course of Twelve Lectures, or 1s. each Lecture. The first Lecture will be given on Nov. 17th. A Summer Course is given, to which Female Students are admitted.

By order of the Committee of Council on Education.

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The Institute will meet on TUESDAY, November 10, at 8 o'clock p.m. precisely, when the following Papers will be read:—
1. 'Report on Anthropology at Belfast.' By F. W. Rudler, Esq., F.G.S.
2. 'Report on Anthropology at the Oriental Congress, London.' By Hyde Clarke, Esq.
3. 'Report on the Congress of Anthropology and Prehistoric Archaeology at Stockholm.' By H. H. Howorth, Esq.
4. 'On a Series of Flint and Chert Implements from Patagonia.' By Col. Lane Fox, V.P.S.A.
J. FRED. COLLINGWOOD, Secretary.

LONDON ANTHROPOLOGICAL SOCIETY.
THE FIRST MEETING OF THE SESSION will be held at 1, Adam-street, Adelphi, on FRIDAY, 13th November, at 7.30 p.m.
PAPERS.—1. 'Hunebedden' (Dolmens), in Drenthe, Holland. By L. Labach, M.D. 2. Anthropological Notes collected during a Tour in Iceland, and an Attempt to reach the East Coast of Greenland. By Professor G. W. Leitner, Ph.D.
The President, Dr. R. S. Charnock, F.R.S., will take the Chair.

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DR. FRANCES ELIZABETH HOGGAN will give, in connexion with the NATIONAL HEALTH SOCIETY, a COURSE OF DRAWING-ROOM LECTURES to LADIES, at her House, 13, Granville-place, Portman-square, W. The first Course (on Development) will commence on WEDNESDAY, November 11th, at 8. The second Course (on the Physical Training of Children) will be given in JANUARY.
Cards of admission (One Guinea for each Course) to be obtained at the Office of the National Health Society, 63, Berners-street, W., and 43, Granville-place.

MISS GLYN'S SHAKESPEARE READINGS.
—November 9th, Bath; 11th, Clifton; 14th, Torquay; Plymouth, 17th December; Falkirk, 21st; Edinburgh, 23rd.—Address to Miss Glyn, Professor of Elocution, care of Mr. Carter, 6, Hanover-square, W.

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LITERATURE

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The circumstances connected with the commencement and organization of the Expedition to Central Africa, shortly after the visit of the Prince and Princess of Wales to Egypt, are already known; and we need but briefly refer to the opening portions of Sir Samuel Baker's work. He duly received a firman from the Khedive, made his preparations in England, and returned to Egypt with a staff of eleven Europeans. Lady Baker, of course, accompanied him, and through every peril was at his side. Those of his staff who afterwards figured most conspicuously in the events of the Expedition were Lieut. Baker, R.N., Mr. Higginbotham, Dr. Gedge, and Mr. Marcopolo. Of these four, two now lie under

the acacias of Khartoum and Ismailia. The rest of the Europeans, with the exception of one shipwright, appear to have survived the hardships, privations, and dangers of three years in Central Africa. The Expedition, having been provided in every respect, started in two batches for Khartoum, in April and December, 1869. But before it started, Sir Samuel Baker complains that he had to meet the tacit opposition of all Egyptians save of the Khedive and one or two others. At the very outset, the delays and losses incurred by the callousness, laziness, or secret opposition of Egyptian officials, were most disastrous. It had been determined that the military force of the Expedition should consist of 1,645 troops, including 200 cavalry, and two batteries of artillery. These were to be conveyed in six steamers, fifteen sloops, and fifteen diahbeeas, to Khartoum, where three more steamers and twenty-five vessels were to be in readiness. On the 8th of February, 1870, after having arrived at Khartoum, Sir Samuel Baker writes in his Diary,—"The usual Egyptian delays have entirely thwarted my plans. No vessels have arrived from Cairo. . . . Thus, rather than turn back, I start with a mutilated expedition, without a single transport animal."

On his journey to Khartoum he had seen the country fearfully wasted by the ravages of slave-hunters, and this had no doubt urged him to make haste at all risks to reach the source of the evil far south. A picturesque engraving brings before us the departure of the Expedition from Khartoum; and, in another engraving, we have Sir Samuel's picked body-guard, called the "Forty Thieves," who, throughout the subsequent campaigns, acted, as a whole, in the most admirable way. Another illustration represents the portage of sections of steel steamers, which Sir S. Baker carried with him to embark on the Albert Nyanza. Had he been able to accomplish his object, many geographical discoveries would have doubtless resulted. Steamers from the Mediterranean have before this reached Gondokoro, which station is not far from the Albert Nyanza. Sir S. Baker constantly brings before the reader his well-known theory that the Lake Tanganyika is but the southward continuation of the Albert Nyanza. If this theory of his be correct, and had he succeeded in placing the steamers he intended on the Albert Nyanza, he would have opened up—to put it roughly—a road, almost wholly by water, from London Bridge to the scene of Livingstone's last moments!

But this was not to be. The Expedition seemed to be doomed from the first. On the 21st of September, 1870, it returned to Khartoum, not having been able even to reach Gondokoro. It tried to plough its way southward, but the White Nile was found to be choked up in an extraordinary manner by tangled masses of rotten weeds, matted grass, and a thick cake of sodden vegetation, and the Bahr Giraffe was chosen as a new passage. If anything, it was found to be worse, and, after incredible efforts to cut a way through the obstructions, the retreat had to be sounded. When once on his backward journey, Sir Samuel Baker gives his rifle fair play, and we come to a hundred pages of enjoyable reading. Antelopes are shot; hippopotami, after charging vessels, crunching a man in his boat, and driving their tusks through the iron plates

in the bottom of a steamer, make the acquaintance of explosive shells; crocodiles are stuck with spears or riddled with bullets; and a slave-dhow being captured, 150 concealed slaves are discovered,—including a young woman, who had been sewn up, for concealment, in the main-sail!—and they are duly released; and so, page after page, the reader is treated to a *farrago* of incident and adventure. This portion of the book is calculated to excite the lover of this kind of sensational reading, for whom a perfect feast is subsequently prepared, when we come, in due course, to pages on which is described, by pen and pencil, the shooting of lionesses, elephants, and men "more savage still than they."

Sir S. Baker's stay in Khartoum was short. Twelve months had been lost, and his commission was to terminate in April, 1873. Only two clear years were before him. A fortnight before Christmas Day, 1870, the Expedition started again northward for Gondokoro. On the way they passed the scenes of their liberation of the slaves, and of their good deeds amongst the great tribe of the Shillooks, whose king, Quat Kare, was now Baker's friend. We need scarcely linger over the voyage to Gondokoro. Obstructions were met with, but were overcome. The soldiers, many of them Egyptians of the worst type, convicted felons, irredeemable thieves, and cowards, longed for the flesh-pots of the Egypt they had left behind, and gave a deal of trouble; but Baker, by cajoling, threatening, rewarding, and punishing them in turns, licked some of them into decent shape. Specimens of that rare bird, the *Baleniceps Rex*, or whale-headed stork, were shot. This bird is only to be found in the swamps of the White Nile, and feeds generally upon water shell-fish, for which purpose nature has provided it with a powerful beak, armed with a hook at the extremity. Sir S. Baker also had a terrific fight by night with a mad bull hippopotamus, which, after smashing a boat, was killed. When morning dawned, the animal was examined, and is thus described:—

"He had received three shots in the flank and shoulder; four in the head, one of which had broken his lower jaw; another had passed through his nose, and, passing downward, had cut off one of his large tusks. I never witnessed such determined and unprovoked fury as was exhibited by this animal—he appeared to be raving mad. His body was a mass of frightful scars, the results of continual conflicts with his own species."

The Expedition reached Gondokoro on April 15th, 1871. This station, and we suppose the country surrounding it,—in fact, the whole of the territory annexed to Egypt by Sir S. Baker,—is called by him "Ismailia," evidently after the name of Ismail, the present Khedive. We do not think the title felicitous; for the name of Gondokoro, at least, is too deeply imprinted in the annals of geographical enterprise to be easily obliterated. But it passes our comprehension why Sir Samuel Baker, throughout his work, whenever he uses the word Ismailia, employs a diæresis where it cannot possibly be required. The final letters *ia* cannot be pronounced as a diphthong, though, of course, we could understand a mark of diæresis over the *ai* in the word, which, representing the Arabic *ai*, would be improperly pronounced as a diphthong. To pass on. Sir Samuel now found himself in a spot utterly changed since he had visited it a few years before. The

condition of Gondokoro was another evidence to the effects of the slave traffic. Our author writes:—

"The country is sadly changed; formerly, pretty native villages in great numbers were dotted over the landscape, beneath shady clumps of trees, and the land was thickly populated. Now, all is desolate, not a village exists on the mainland; they have all been destroyed, and the inhabitants have been driven for refuge to the numerous low islands of the river."

This was the country of the Baris. But their chiefs, especially Allorron, had lent themselves to the slave-dealers. The great slave-dealing company was Agad & Co., and the chief agent of that company was Abou Saood. Allorron had been set against Sir S. Baker's expedition by this Abou Saood, and many of the chief's Baris were employed by the Agent on his staff of slave-hunters.

One word before we proceed further. The name of Abou Saood blackens this book, just as that of Satan blackens 'Paradise Lost.' Indeed, there is produced by reading this narrative of travel a peculiar dramatic effect, that is in essence akin to that produced by Milton's epic. It has been said that Satan is the real hero of 'Paradise Lost.' Abou Saood, it might just as plausibly be argued, is the real hero of 'Ismailia.' Sir Samuel and Lady Baker may recall to our mind the Adam and Eve of the poet, but Abou Saood has a palpable and undeniable likeness to the old serpent. And as Satan really wins the day in the poem, so Sir Samuel Baker has himself to confess that the crafty Abou has out-matched him, and occupies that "Paradise" (as our author frequently calls it) of Central Africa from which he has retired. But more of Abou Saood anon. Sir Samuel Baker has given us a clear portrait of him. As a villain he seems to stand unrivalled in modern times. What lowliness of manner is his,—what softness of speech,—how calmly he can look on a scene of butchery, and how sweetly tell a succession of lies to your face,—how warmly he can protest undying friendship for you, and then go home and plot your assassination!—all this Sir S. Baker has carefully noted as the delicate ingredients which form the character of the Chief of Central African Slave-Hunters.

Very shortly after Sir Samuel Baker had arrived in Gondokoro, war broke out; but for the details of this the reader must go to the original. Sir Samuel annexed the district formally, built a fort, commenced agricultural operations, collected food and cattle, and entrenched himself and his men as well as he could. The natives constantly attacked Gondokoro, especially by night. As a reprisal was necessary, Sir Samuel assumed the offensive, stormed the stronghold of Belinian, and swept the granaries of the Bari country into Gondokoro. A short time subsequently he made a raid into another part of the country, and found vast supplies of corn. His flocks and herds were also increasing; and he had now cleared the country of opposition. One day he happened to kill some elephants (the narrative of the stalking of which is graphically told), and allowed any one who would to take the flesh. Parties of Baris accepted the offer, others joined the crowd; they saw that the "Pasha," as Sir Samuel was everywhere called, had

"plenty of food, at least, to give to his friends, that war against him was as futile as unprofitable, &c., and the scene at once changed. In a short time peace was restored to the country, and the power of the Khedive acknowledged."

From the portion of the work in which these changes are described, we are tempted to make a brief extract:—

"The great traveller, Bruce, was discredited for having described a fact of which he was an eye-witness. This was the vivisection of a cow, driven by natives, who cut a steak out of her hind-quarters. I had a bull with a very large hump. This animal was very handsome, and was kept for stock. I observed that the skin of the hump showed a long jagged scar from end to end, and my people assured me that this bull had frequently been operated upon. It had been the property of one of the slave-hunter's parties, and they had been in the habit of removing the hump (as a surgeon would a tumour). This is the most delicate part of the meat, and I was assured that the hump would always be replaced by a similar growth after each operation."

Sir Samuel now determined to proceed southwards, to the sources of the slave-trade, near the great equatorial Lakes. On the 22nd of January, 1872, he started from Gondokoro. It was necessary to leave a strong contingent behind, to guard the fort with its reserve stores and ammunition; and, since the time of the starting of the Expedition from Cairo, Sir S. Baker had lost a number of men from various causes—unfitness, desertion, and sickness. Thus he was obliged to start on a long and perilous journey with only 212 officers and men to assist him! He struck straight up the river, relying on the Bedden Baris for the transport they had promised him. They failed him, and he was obliged to fight his way, after a series of skirmishes, to Loboré, sixty miles further south. His own troops did not like the look of affairs, but management repressed the mutinous spirit they were inclined to show; Loboré was reached, and there abundance of transport was procured. The southward march was then resumed, and, after a few passes had been crossed, and an upland attained, the Expedition beheld the broad White Nile flowing far beneath them, calm and deep, straight from the Albert Nyanza, through a luxuriant plain, which Sir S. Baker named Ibrahimiyah, in honour of Ibrahim Pasha, father of the Khedive. Had Sir Samuel been able to convey his steamers to this point, he would have ordered them to be put together here, and what results would undoubtedly have followed! But the hand of all Egypt, with the exception of its ruler, was against him and his Expedition. The two things he lacked were transport and trustworthy soldiers. For the hearts of most of his men were not in favour of the abolition of an institution which Mohammedanism countenances; and the natives, perverted and frightened by Abou Saood, refused to lend the necessary transport. Yet, with indomitable pluck and hardihood, Baker determined to proceed, and stop slave-snatching and slave-traffic in Unyoro and the adjacent countries, although he had now no hopes left of launching his steamers on the equatorial fresh-water seas of Africa.

By February, Baker was in what he terms the "Paradise of Africa," Fatiko. His descriptions of the country are too lengthy for us to quote. Emerald undulations, capped with

forests and fringed by streams, are dotted over the rich well-peopled plain. Yet even here had Abou Saood preceded him, exciting the simple, superstitious people against the coming "Pasha," who was represented as a cruel, vindictive, many-headed monster. Then, to show their own strength, Abou Saood and his emissaries appear to have committed a succession of wanton barbarities too shocking to relate. But when Baker arrived at Fatiko, Abou Saood came to him. These are our author's words:—"The deceit and treachery of this man were beyond belief. He now came to me daily at Fatiko, and swore, by the eyes of the Prophet, eternal fidelity. He wished to kiss my hand."

A few days after Baker's arrival at Fatiko, the Sheikh, Rot Jarma, of Shooli, the country of which Fatiko was but a district, came and tendered allegiance. Everywhere it was the same cry—any government but that of Abou Saood. Here an incident is to be noticed, which is repeated throughout the volumes before us. "Before parting," says Baker of Rot Jarma, the Sheikh, "I amused and shocked him with the magnetic battery, and he went away surprised and delighted." It appears, from the whole narrative, that a magnetic battery is a capital thing for one to carry about with him when amongst savages. Subsequently, in the book we read of how the tyrant of Unyoro had the battery applied to the whole of his court. "He begged," we are told, "Lieut. Baker, who managed the instrument, to give as powerful a shock as he could, and he went into roars of laughter when he saw a favourite minister rolling on his back in contortions, without the possibility of letting the cylinders fall from his grasp."

Sir S. Baker was yet to make Fatiko his head-quarters, but now he determined to proceed southward to the territory of this king of Unyoro, Kabba Réga, a wretch who had gained his throne by craft, had murdered his relations afterwards, and ruled by plunder in the midst of a country which might be as cultivated as any land in the world, but is, for the most part, a scarcely penetrable jungle of reeds. Kabba Réga was the successor of the great Kamrasi, with whose name the readers of Sir Samuel Baker's previous works will be familiar. Kamrasi had only been buried a few months previously to this later visit of Sir Samuel Baker to Unyoro, and from what he learnt from Kabba Réga's chiefs the following was the manner in which the late king's funeral was celebrated:—

"When a king of Unyoro dies, the body is exposed upon a framework of green wood, like a gigantic gridiron, over a slow fire. It is thus gradually dried, until it resembles an over-roasted hare. Thus mummified, it is wrapt in new bark-cloths, and the body lies in state, within a large house built specially for its reception. . . . An immense pit or trench is dug, capable of containing several hundred people. The pit is neatly lined with new bark-cloths. Several wives of the late king are seated together at the bottom, to bear upon their knees the body of their departed lord. The night previous to the funeral the king's own regiment or body-guard surround many dwellings and villages, and seize the people indiscriminately, as they issue from their doors in the early morning. These captives are brought to the pit's mouth. Their legs and arms are now broken with clubs, and they are pushed into the pit on the top of the king's body and his wives. An immense din of drums, horns, flageolets, whistles,

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mingled with the yells of a frantic crowd, drown the shrieks of the sufferers, upon whom the earth is shovelled, and stamped down by thousands of cruel fanatics."

We have only given a portion of Sir Samuel Baker's description of this horrid rite—a rite which, he shows, is known to have been practised in Central Africa as long ago as 1346.

Sir Samuel Baker was now encamped at Masindi, the capital of Unyoro. He did his best to conciliate the natives and their king, and show them the evils of the Slave Trade. But the slave-hunters again thwarted all that Baker could do. Kabba Réga threw off the guise of friendship, first sending jars of poisoned *merissa*, which were consumed by the troops, and which nearly killed many. Then, without warning, some seven thousand men attacked Baker and his handful. The battle of Masindi, the greatest fight of the campaign, was fought; Baker was victorious, and burnt the town. But there was no remaining in the country now. The troops had exhausted their provisions, and they must get out of the hostile land or perish. But all around was a waste of tangled reed and marsh. Some distance off, however, were the headquarters of Rionga, the rival claimant of Kabba Réga's to the throne of Unyoro. Thither it was determined to march. The sequel may be imagined. The road, lined with tall reeds, was one long ambuscade. The Expedition had to fight its way, and often walked under a cloud of spears hurled by thick masses of an unseen enemy. But, though many of Sir Samuel's bravest followers fell, and at one time Lady Baker was nearly killed by the sufferings and fatigue which had to be undergone, the party, who owed their preservation to the quick fire of their breech-loaders and their pluck, finally escaped. But the hardships endured were such as neither they nor indeed the readers of the narrative will forget. Baker exchanged blood with Rionga, and in the name of the Khedive set him on the throne of Unyoro. The whole land rose in arms. Mtésé from the south, Rot Jarma from the north, and Rionga on the flank, attacked and defeated Kabba Réga. Then Sir Samuel himself had a fight with the slave-hunters, and sent them and their crew flying out of the country. The fort of Fatiko was built; and everywhere the land enjoyed prosperity and peace.

So Sir Samuel Baker returned to Cairo. Abou Saoud had preceded him. Sir Samuel presented himself to the Khedive, and laid formal charges against Abou, attested by documents and a host of witnesses. The Khedive promised to inquire into the matter, and variously rewarded Baker Pasha and the members of his Expedition. Sir Samuel desired to remain in Egypt, and at the tribunal which might be appointed personally to urge his charges against Abou Saoud. The Khedive declined to entertain this request, and at length Sir Samuel Baker returned to his native country, after an absence of nearly five years. Let us read his closing words:—"Every cloud had passed away, and the term of my office expired in peace and sunshine. In this result I humbly traced God's blessing." After these words is printed "FINIS." But they are not the closing words of the book. One short pregnant sentence follows them. It is this:—"After my departure from Egypt, Abou

Saoud was released, and was appointed assistant to my successor."

Could any end to this book be more startling than this? In his Appendix, Sir Samuel Baker expresses his astonishment:—

"It is useless," he says, "to shut the eyes to the support thus given to the greatest slave-hunter of the Nile. . . . It is not improbable that Abou Saoud may succeed Col. Gordon in the command of the expedition to suppress the slave trade. . . . Abou Saoud was the incarnation of the Slave Trade. I begged that he might be tried before the Medjildia, or public tribunal in Cairo, in my presence. The Khedive declined to bring him before the public council, but offered to try him by a special and secret tribunal. The greatest Slave Hunter of the Nile was REWARDED!"

Such is the close to a book which would have otherwise ended brilliantly. It seems as if all Sir Samuel Baker's labours are to be thrown away. We cannot help, therefore, sympathizing with him, even whilst congratulating him on the fact that what he could do, he did well. As it is, 'Ismaïlia' will be a record of what a determined, high-souled Englishman, fighting against any odds for a good cause, can dare, suffer, and achieve.

SAINTE-BEUVE.

Premiers Lundis. Par C. A. Sainte-Beuve. Tome Premier. (Paris, Michel Lévy.)

SAINTE-BEUVE, who had more serious claims than Jules Janin to the title of Prince of Critics, is beyond a doubt a most prolific writer of posthumous works, if the expression may be allowed. The reason is evident enough: the author of the 'Port Royal,' in his capacity of essayist, wrote matter enough in various newspapers and reviews to make volumes; and many a piece of masterly criticism remained buried in the columns of a defunct journal, forgotten by all, even by Sainte-Beuve himself. After his death, however, M. Jules Troubat, his friend and literary executor, set actively to work, collecting Sainte-Beuve's stray writings. Under this gentleman's auspices, several volumes of valuable essays have already been published, besides the series of letters written by the great critic to the Princess Mathilde, which had better have been left unprinted. The volume under our notice is more tempting than any other that has hitherto appeared, inasmuch as it deals chiefly with modern subjects; with Lamartine, M. Victor Hugo, M. Thiers, M. Mignet, and Walter Scott. We miss a chapter on Prosper Mérimée. Nothing could have been more interesting than the sceptic Sainte-Beuve's judgment on the sceptic Mérimée; and we regret that M. Jules Troubat should have passed it over, on the mere assumption that there was no proof in the way of initials or signature that this particular essay was from Sainte-Beuve's pen. The essay is well known to us, and, as far as we can judge, not only is it unmistakably Sainte-Beuve's, but it is written in his best style. For the sake of correctness, also, the present volume should not be called 'Lundis,' since the articles it includes were not published on that day. However, the matter is of trifling importance, and M. Jules Troubat may be justified in including Sainte-Beuve's miscellaneous works under a general title which distinctly belongs to their author.

It would be out of place to refer here to the nature of Sainte-Beuve's talents; that has been

done in these columns on more than one occasion. Let it suffice to say, that the essays before us are conceived in his finest spirit. Sainte-Beuve's exquisite critical feeling was accompanied by much natural lenity and unbiassed by any narrow prejudice for one style or another. A rare case indeed. Those whose writings he judged could trust to his advice and follow it with profit, for when he found fault he was not actuated by personal feeling, but by the keenest sense of shortcomings a critic ever possessed. He could surmount his own preferences and antipathies,—for of these the most impartial mind is never destitute,—and point out the ability of men whose leanings altogether differed from his. And while he was never known to extinguish hope in the breast of a *débutant* by severe condemnation of his first attempts, he was one of the few men who can control their admiration for a great genius, and censure it if there is occasion. The essay in the present volume, on Sir Walter Scott's 'Life of Napoleon Bonaparte,' is an example of this impartiality. There was not, in France, a more sincere admirer of the great novelist than Sainte-Beuve; yet, this is the tone in which he criticizes Scott as an historian:—"Sir Walter Scott has perfectly understood that the 'History of Napoleon' does not begin like that of an obscure individual, on the day of his birth; and that, before introducing him on the scene of the world, it is important to describe that scene destined to receive him, that eighteenth century of which he shared the opinions, that French Revolution of which he destroyed the effects. But he has realized his task like an author who wishes to lengthen his book, not to write it; also, for this reason, he has heaped together in his Introduction a mass of anecdotes, *bons mots*, details, explanations of religious and political doctrines, and sarcasms against philosophers and papists; nowhere has he given us those general views which characterize the historian, and reveal in him an intelligent conception of his subject. His readers will be surprised to hear, for instance, that he considers the Revolution as terminated by the death of Robespierre. For ourselves, we do not regret this mistake, for if the prolific writer had imagined that this accursed revolution continued even after the Reign of Terror, he might, by mistake, have allowed his pen to run over two more volumes, and really, the number is quite sufficient already." The tone of the rest of the article is even more severe.

The essays on Lamartine and M. Victor Hugo are particularly instructive and interesting. Sainte-Beuve, writing on their first works, seldom errs, and passes judgments that might even now apply to the two poets who have followed paths so different from each other. He is, perhaps, a trifle too indulgent to Lamartine, and somewhat reticent with regard to M. Victor Hugo. He almost places them on the same level, although he abstains from making any parallel between them. Nor shall we venture to indulge in comparisons which, as a rule, can only lead to idle and paradoxical inferences; but, we imagine that, now-a-days, there is no question regarding the respective merits of the author of 'Jocelyn' and the author of 'Les Châtiments.' Sainte-Beuve is conscious of the languid monotony of Lamartine, and of that eccentricity of expression and ideas which in M. Victor Hugo

is merely the outcome of too exuberant animal spirits; but, in spite of the acuteness of his criticism, he does not seem to have grasped all the characteristics of the poets.

Besides a happy analysis of M. Thiers' literary accomplishments, the reader will find a string of erudite studies on men like Hoffmann, Camille Desmoulins, Diderot, Fiévée, Fenimore Cooper, and D'Arlincourt. We are promised, besides other volumes of kindred matter, an early issue of Sainte-Beuve's general correspondence. Of all his posthumous publications, this will probably be the most interesting.

JUDAISM.

Judaism Surveyed; being a Sketch of its Rise and Development from Moses to Our Days. In a Series of Five Lectures, delivered in St. George's Hall. By Dr. A. Benisch. (Longmans & Co.)

THE Jewish race is now exhibiting great activity in all directions. In literary and religious matters, they evince an interest which it is pleasant to see. Their own Scriptures and books they explain, edit, criticize, with much acumen. Signs of progress among them are abundant. If they maintain their separate forms of religion, and show a decided aversion to Christianity, we cannot blame them for adherence to a hereditary creed. Persecuted as they have been in all countries, the hand of oppression has caused them to love their monotheistic worship all the more strongly. The people have wondrous qualities of endurance; intellectual powers of a high order; acuteness, ingenuity, facility of adaptation. Wherever they enjoy perfect toleration, they rise to important posts. It may be doubted, however, if their peculiar belief is destined to continue. Probably, Judaism will pass away, merging in some comprehensive future religion which may unite in itself all the simplest and best elements both of Christianity and Judaism. Perhaps the church of the future, for which so many pious spirits long, will embrace Israelites and Christians united in a common brotherhood under the one Father of love. The dream may be cherished, however distant its realization appear. In the mean time, we could wish that both the Jewish creed, as it is embodied in books of daily prayers, and the prayers themselves, were revised. Our remark applies chiefly to those called orthodox Jews, because the Reformed have revised and changed various things, especially in Germany, where the rationalistic spirit is more advanced. It is desirable, for example, that *nationality* should not be presented as it is in the prayers of the English synagogues. Thus in the Daily Prayer-Book before us, we read in the afternoon service for week-days, "Thou, O Eternal, our God! hast made a distinction between the sacred and profane, between Israel and other nations." Again in the morning service, we read: "The Lord hath not made us like the nations of other lands, nor appointed us to be like the other families of the earth; neither hath he allotted our portion to be like theirs, nor made our lot like that of all their multitude." Similarly in the service for the new year, the Almighty is addressed as having "exalted" the chosen people "above all nations."

National or race distinctions in prayers addressed to the universal Lord seem somewhat unsuitable at the present day, especially if they imply self-exaltation. The uniting of all peoples in righteousness, truth and love should be the desire expressed, rather than an emphasizing of the supposed privileges belonging to the race, or their proud isolation among the idolaters. The spirit of separation deadens all-embracing love—the love of humanity at large.

Again, is it desirable to pray for the restoration of the Jewish state, and of the temple-service at Jerusalem? The gathering of the dispersed ones from the four corners of the earth with their re-union in Jerusalem in the temple-worship as of old, seems a questionable hope. Thus in the additional service for festivals, we find: "O rebuild thy temple as it formerly was, and establish thy sanctuary upon its site; suffer us to witness its reconstruction, and to rejoice in its re-establishment. Restore the priests to their ministry, the Levites to their songs and psalmody, and replace Israel in their dwellings, that we may there go up and appear, and prostrate ourselves before thee at the three appointed times of our festivals."

It is curious to see petitions for the restoration of sacrifices, even those of animals, in the future temple at Jerusalem. Might not the following disappear with advantage from the Prayer-Book?—"Conduct us unto Zion thy city; and there will we offer in thy presence the sacrifices which are obligatory upon us, even as enjoined in thy law," &c.

Besides the prayers, "the thirteen articles of the creed" need revision, especially the twelfth, where we read—"I believe with a perfect faith that the Messiah will come; and although his coming be delayed, I still daily await his appearance."

The belief in a personal Messiah to come was never a recognized part of the national creed. It is not in the law; neither is it in all the prophets; and such of the latter as express the Messianic idea give it a varying form; some, as the Deutero-Isaiah, depicting the golden age without a personal king. Besides, many of those now regarded as orthodox Jews have abandoned belief in a future Messiah, and the Reformed have all discarded it. Why then should the article stand in the Prayer-Book? If it be not publicly read either on Sabbaths or on week-days, why retain it? Perhaps the remark may be applied to the entire creed; for the articles of Maimonides are not binding, having no other authority than that derived from the name of the great expositor.

Dr. Benisch's lectures will be read with profit not only by his co-religionists, but by Christians. The field he traversed is a large one, and he could only touch upon the principal and prominent aspects of it, which he does with discriminating intelligence. We are glad to see that he allows Judaism to have undergone successive changes. It was not certainly a stereotyped religion. From the time of the Babylonian exile it took a somewhat different form, enlarged in part, yet more priestly also, with less of the true prophetic spirit—the spirit that encountered wicked kings and towered above legal sacrifices. It has been affected more or less by other religions, not disdaining to borrow several of their ideas.

Dr. Benisch advocates the re-establishment of a Synhedrion at the present time. In this sense he is a reformer. Geiger waits for the new Hillel to appear. Others suppose that the Talmud has all the elements in it of modern culture; that we have only to study this mine in connexion with the Jewish Scriptures, and all will be well. The glorification of the Talmud has been carried too far by unscrupulous spiritualizers. The Rabbinical teachings embodied in it are unfitted for assimilation with the Gentile mind. Judaism can only become a universal religion when it loses its *national* character, and, so far, much of its identity. The Talmud has done much to convert it into a mummy.

While differing from some interpretations of the Old Testament advanced in these lectures, we recommend them to the perusal of all who feel an interest in the great question of religion. They proceed from an earnest, conscientious, and learned Israelite, who has developed since he wrote against Dr. Colenso, and is not so orthodox as to exclude from Judaism a prudent adaptation to the growing intelligence of the age, or to deny that some so-called Mosaic prescriptions are of a late period. About the authorship of the Pentateuch he maintains a reserve; but it is safe to infer that he does not hold it to have all come from Moses. As far as we can judge, he occupies a middle position between the extremes of orthodox and of rationalistic Judaism, thinking for himself on all points, and fully believing in the essential correctness of his religious system. The brief notes at the end of the book contain valuable remarks and suggestions. In them we see fragments of the stores of knowledge accumulated by the author, with select statements extracted from various books, and references to writers who have treated some of the topics at length.

NEPAUL.

Essays on the Languages, Literature, and Religion of Nepal and Tibet; together with further Papers on the Geography, Ethnology, and Commerce of those Countries. By B. H. Hodgson. (Trübner & Co.)

NEPAUL has recently been attracting attention. A few weeks ago it was announced by Indo-European telegraph that the Viceroy and Sir Jung Bahadoor had settled at last the Nepaulese boundary question. This question may be simply and roughly stated thus. The country of Nepal,—by which we understand a long strip of land, bounded on the north by the summits of the Himalayas,—is, as it were, the southern side of an enormous wave, sweeping down, with smaller waves on its breast, to the Indian plain. First of all, to the north is the foam-white crest of this giant wave, namely, the snow-covered peaks of the Himalayas. The huge mountainous mass, after it has descended twice ten thousand feet, and has been partially broken in its descent in many ways which we need not stop here to describe, slopes down rapidly to within a thousand feet of the general level of the North-Indian plain, then suddenly rises upwards; and here a long sandstone-range and "dhuns" make another but much smaller wave, some three or four thousand feet above the sea-level. This, again, undulates into the "Bhaver" (a dry land of "Saul" forest),

which again descends, with a long sweeping curve, into the "Terai" region, which, as a whole, is a moist, malarious, and tangled waste. This "Terai" is depressed below the Indian-plain level; in fact, it seems, to carry out the former simile, the trough of the wave. It is this "Terai" which is the scene of the boundary question between Nepal and British India. Some parts of the "Terai" are densely covered by a low jungle, with scattered villages of the most miserable description interspersed amongst swampy brakes. Other parts are uninhabited wastes of coarse grass. In such parts as yet no definite boundary has existed, nor, perhaps, will exist for some time. But there are fertile parts of the "Terai" on our Nepalese frontier, and here unsettled boundaries have long existed. And, remarkable to relate, in several of these districts a stranger can tell the nominal boundary by a glance at the crops. The country claimed by Nepal will be found to be covered with a crop that is good for the region, whilst immediately southward the crops, although standing on as fertile land, are wretched. This strange sight is much commented upon by indigo planters and other inhabitants of Northern Behar; and they assert that the cause is the inefficiency of our frontier police, and the marauding tendencies of the Nepalese. The latter have merely to cross the frontier and ravage our fields where the police are weak, whilst our ryots, from fear of the strict rule of the British Government, dare not take the law into their own hands, and make reprisals on the Nepalese. While the Nepalese Government wink at such practices on the part of their own subjects as long as the revenue they obtain from their lands is good, we forget to protect, but remember to punish. It is to be sincerely hoped that, now the frontier question is said to be settled, the Nepalese will cease, not only from their predatory excursions, but also from their organized encroachments on our territory, for, singular to relate, Nepal has, of late, been becoming a broader strip of territory than it used to be a few years ago!

Mr. Hodgson's work is, to a considerable degree, a reprint. It is composed, that is to say, of a number of Essays on Nepal and Tibet which have appeared in various periodicals and Reports during the last thirty-five years; but the corrections and additions are valuable, and the information has been brought down to the present day. The book has also had the advantage of being edited by a scholar of the India Office. The labour even of passing through the press a work of this kind must have been great, as comparative vocabularies of numerous Himalayan languages are given, and the whole book is annotated in the most elaborate manner. The work is, of course, one which appeals more to the student than to the general reader; but whilst no one interested in Tibet and Nepal should be without Mr. Hodgson's "Essays," any casual reader who may turn to the second part of his volume will find general information conveyed in a pleasant style. Mr. Hodgson's descriptions of the geography of the Himalayas, and of the initiatory rites of Buddhist priests, as practised in Tibet, are especially interesting. The form of the volume is somewhat unfortunate, however. The Essays are thrown together much at hap-

hazard, and the list of corrections seems to be somewhat too lengthy. In the notice to the volume, the editor promises that if the book be favourably received, the remaining papers of Mr. Hodgson will be given to the public. We hope they may, for all Mr. Hodgson writes is marked by scholarship, and in his particular department he stands alone. One part of his present volume is of practical value to Indian politicians, namely, his proposals to extend the trade and commerce of Nepal and Tibet. A great deal of attention has lately been paid to Central Asian traffic, and to the best modes of promoting it. Mr. Hodgson's propositions (Part II. page 91) as to opening up, in various ways, and by several specified routes, communication from India, through Nepal and Tibet, to Szchuen, that actively commercial province of China Proper, and even to Pekin itself, deserve at this present time the attention of the Government of India, although at the time when those propositions were first made—more than forty years ago—they might naturally have been considered premature.

The Prophet: a Tragedy. By Bayard Taylor. (Boston, U.S., Osgood & Co.; London, Trübner & Co.)

MR. BAYARD TAYLOR's tragedy, 'The Prophet,' is an attempt dramatically to elucidate the manner in which a mind morbidly susceptible of religious influences and impressions may be deluded into a belief in its own inspiration, sufficiently powerful to enable it to act upon others, and thus frame, if not a new religion, a system which is an important innovation upon existing forms. His hero is apparently intended for Joe Smith, and the system established develops into Mormonism. When first seen, the Prophet, David Starr, the son of a New England farmer, is deeply impressed by the irreconcilable differences between Christian faith and practice, and earnest in the endeavour to obtain the power to work miracles which is promised to those who have faith. Scouted by religious persons as a blasphemer, but more tenderly judged by the few who, through close contact with him, have learned to appreciate the purity of his life and the sincerity of his efforts, he retires into the forest to prepare his mind by fasting to receive Divine communications. Here the welcome light floods his soul, and the coveted power comes to strengthen his hands. Fed like the Hebrew prophets by food from Heaven, he appears before the people, and in their presence works miracles. Thunder and lightning arise at his bidding, and at the menace of his uplifted figure the tall rock bends forward and falls with reverberating crash into the valley. Such signs are enough. "A prophet, yea, a prophet," thunder forth the people.

No room is there in the centre of civilization for the growth of the new community which is at once commenced. An exodus of believers is followed by the establishment in one of the westward States of a city named Zion. With such ceremonies as were observed by the Hebrews after their departure from Egypt, and their establishment in the Promised Land, the "ark" is deposited in the centre of the new city. Everything at first smiles on the enterprise, and—

Even the quarry-stones come loose in squares,
As if they hasted to be lifted up,
And made the temple.

A council of twelve is established, and the work of ordering and governing the new colony progresses.

Human ambitions meanwhile and human passions intrude themselves. Ambition is exemplified in Nimrod Kraft, a man whose belief in the Prophet has been subordinated to his faith in his own future; and passion in Livia Romney, a "woman of the world," whose admiration for the Prophet has led her forth with the wanderers of lower birth. From the first comes the danger which is to sap the young state and deprive it of its first head. A danger still greater to the Prophet obviously attaches itself to the latter, who is destined to prove what Milton calls

A thorn
Intestine far within defensive arms
A cleaving mischief, in his way to virtue
Adverse and turbulent.

Before quitting New England, David has married Rhoda, a maiden who has long loved him. By her he has already a child. Faithful, tender, and obedient in most points, the Prophet's wife, vulnerable only in her domestic affection, sees with bitterness the hold upon her husband which Livia Romney obtains. The sole miracle wrought since the westward journey by David, reluctant to vulgarize a power so precious, has consisted in the bestowal upon the strange woman of the gift of tongues. The close intimacy such a gift is calculated to establish passes soon from the spiritual stage to one in which mystical raptures veil thinly earthly longings. Then is heard the word Polygamy. In time this return to patriarchal life, in spite of Rhoda's tearful opposition, is carried in the council. Conspiracies are set on foot, and members of the government plot to yield the city to Col. Hyde, the sheriff of the district, who takes advantage of the report of immoral practices to root out the young community. Resistance is offered, and shots are fired. David issues forth to stay the combat, receives a wound in the chest, staggers back to the city, and dies. Before his death, his faith in his mission has been shaken by the avowal of Rhoda that her hands had placed for him the fare attributed to celestial visitants. His dying words faintly indicate the dawn of a conviction that he is the subject of self-delusion.

To give thus the outlines of a work claiming to be a tragedy is an unusual and a matter-of-fact method of treatment. No other course, however, seems open to us. Considered as poetry, 'The Prophet' is of slight value. It has a pleasant tuneful rhythm, and is simple, homely, and almost prosaic in style. It is a tragedy in name only, lacking every essential to that form of composition. As a psychological problem even, it is intricate and perplexing; the mingling of the noble and the base in our nature is too commonplace a fact in existence to need so complex illustration and development; and the growth of error in the mind of the Prophet seems due to the intention of Providence rather than to fortuitous concurrence of circumstances. A score of interpretations may be fixed upon the work, and as many different morals may be assigned. To us, however, its chief value appears to be historical, as showing how teaching like that

of Joe Smith's can influence a community not wholly composed of fools or miscreants. David Starr is Joe Smith, as his disciples chose to present him; and Rhoda, with her faith in her husband, her regard for his practical well-being, and her objection to his polygamous doctrines, answers aptly enough to Emma Hale. Further effort might, probably, fit other characters in the book to the first supporters of the founder of the Mormons. A work so nebulous and so destitute of commanding interest can scarcely hope for popularity. A few readers will be caught by the statuesque grace and sincerity of the workmanship, but the book is scarcely one to support a reputation such even as the author of 'The Masque of the Gods' already possesses.

NOVELS OF THE WEEK.

Harry Heathcote of Gangoi. By Anthony Trollope. (Sampson Low & Co.)

Olympia. By R. E. Francillon. 3 vols. (Grant & Co.)

The Carbridges. By M. Branston. (Warne & Co.)

The Village Surgeon. By Arthur Locker. (Sampson Low & Co.)

MR. TROLLOPE'S minuteness of observation stands him in good stead in his Australian story. Though its plot is simple, and its incidents far from numerous, the public will be pleased to accompany its old favourite on a new field, and not indisposed to profit by his descriptive powers in learning something of the perils and pleasures of a "squatter's" life in the bush. The whole subject of the present novelette is an incident common enough in those thinly-peopled districts, which are still in the nominal ownership of the sheep-breeders of Queensland. Harry Heathcote, a generous and manly but rather despotical and high-handed young settler, has made enemies of some disreputable neighbours and unruly servants; and is subjected to their vengeance in the dreaded shape of incendiarism. His grass is constantly fired in the dry season, to the imminent peril not only of stock and buildings, but of house and home, of his own life and the lives of the helpless inmates of his station. His battle with this terrible enemy is vividly described, and a farther interest is given to the tale by the results of the contest on his relations with his neighbours. The colonial schism between "squatters" and "free selectors" is illustrated, and when Medlicot conquers Harry's aversion and obtains the hand of his sister-in-law, he wins a triumph over the politician as well as the man. The story is too slight to add to the author's reputation; but it will not diminish it, and is, at any rate, a not unwelcome variety.

Mr. Francillon has, to our taste, greatly improved since we reviewed his 'Pearl and Emerald,' two years ago. With less conscious aiming at artistic effect, his characters are quite as clearly drawn as they then were, and his story is more reasonably evolved. The expedient of the disappearance of an heir to a title and great wealth, and his re-appearance long afterwards, when the title and wealth have passed to another, is not, of course, wholly new, though in the present story the interest is intensified by the first

introduction of the real Earl as a convict just liberated from "Weyport" gaol, and on his way to the town of "Melmouth" (why not Portland and Weymouth at once?), and by his subsequently living unknown in the house of his nephew, the *de facto* Earl. This young gentleman, having some philanthropy, and more love of singularity, has taken up the ex-convict, in whom he has discovered considerable artistic talent, at a moment when the latter, having sought other work in vain, has earned half-a-crown by painting the sign of a village inn, and has made the real Earl's fortune by introducing him and himself buying his pictures. Meantime, another story is going on, which our limits do not permit us to give at any length, but which has for its central figure Olympia Westwood, the heroine of the story. This young lady appears on the scene at six or seven years old, after a career in the more out-of-the-way parts of the New World, in the course of which she has had strange experiences, and acquired from one Danny, her early protector (who also makes himself useful later in the story), a rich and juicy brogue. Thus, on her first appearance, she addresses a prim and proper aunt in this fashion: "And I've seed a man lynched, Aunt Carh'line, will you? And I've seed a bull-fight, too, and th' wild Ingins a fightin' with them boughs-and-arrows, and Gin'ral Harris in us red coatee, and a big snake what rattled his tail—'twere pison, Danny towld I—and a mountain all afire, and a bayver, and a ghriusly bar, and Jem Collins—and I had a parh't o' me own wonst what could say, 'Damn,' and 'Kiss Polly,' and 'Go to hell wid ye, ye spahlpeen.'" This promising young person in course of time grows up, being like Maggie Tulliver, the dark one, and therefore the wicked one, of the family. However, those outside the family find more to admire in her, and so does, indeed, one of the male members of it; and thereby hangs the tale. It is quite worth reading, though except a certain brown bear called Oscar, none of the characters, to our thinking, comes up to Olympia in her early days. So much of the interest of the book depends upon the plot, which, if a little over-complicated (we hate genealogical puzzles), is really well-managed, that it would be fair neither to the author nor his readers were we to give a connected outline of the story. The only attempt at a careful study of character properly so called, is in the young Earl. In him we have the development of a type which is rather a favourite at present, and perhaps not without reason, with our more thoughtful novelists, namely, the good-natured, ever philanthropic man, whose goodness to his fellows arises from no real forgetfulness of self, but is rather an enlightened selfishness, which will not bear the strain of actual self-sacrifice when that comes; and so the man first shirks the unpleasant duty, then seeks to avoid the consequence, and, finally, becomes a villain, who sticks neither at lying nor killing when he can do either within the limits of conventional morality. The other characters are equally natural, but more commonplace—at least, granted their surroundings, which, of course, must in a novel of this kind be other than we meet with every day. Mr. Francillon again displays a rather pretty trick of verse, if, as we suppose, he has

followed the fashion of more eminent writers in composing the headings to his own chapters. We do not quite gather from the lines at the end of the book, which he calls Part III., and labels 'Atropos,' why Parts I. and II. are called 'Clotho' and 'Lachesis.' The spinning of the threads of the story, according to his own showing, had taken place before its beginning; and though the moral which he intends is good enough, namely, that one thread of honour (as exemplified, we presume, in Mr. John Westwood) will help to clear the most tangled skein, we fail to see why one Fate more than another is concerned with each part of the story. However, Mr. Francillon has given us a good one, and we will not cavil at what he likes to call it.

'The Carbridges,' we learn from the Preface, is written for the glorification of commerce; and the story, though dealing with a somewhat commonplace and distinctively business-like class of people, has nothing sordid or unchivalrous in its aim or teaching. In it we are introduced to a mercantile family, partly Huguenot in origin, whose members, extremely different in moral and mental calibre, are subjected to the trial first of prosperity, and next of an unexpected vicissitude of fortune. Though the writer confines herself to a narrow range of characters, there is distinctness in the portraiture of each. James Carbridge and his eldest son, Ken, are the chosen types of civic virtue, which the father illustrates by his manly pride in his calling, and his subjecting himself and his family to years of poverty for the discharge of a debt of honour, the redemption of a sum unconditionally given to him, but intended for a charitable purpose; and the son by resigning an inheritance which unexpectedly descends to him, in order to benefit a brother, who in the most heartless manner has supplanted him in the affections of a young lady to whom he was betrothed in more prosperous days. This brother, Sylvester, is a delicately finished illustration of the downright scampishness which an exclusive regard to self will produce under the pressure of circumstances. Besides Tiny Elder, the naughty but fascinating little lady who makes such mischief between the brothers, and whose character is refined by the lessons of adversity, the three daughters of the house are excellent studies. Of the three, the reader's preference, we think, will be given to the outspoken Kitty, who is at once robust and womanly, and sets an example to the young ladies of fiction in her disposition to top the part of a "jolly old maid." For the rest, there is nothing remarkable in the literary style of the book. It is the work of a tolerably informed writer of conventional views, whose only weakness seems to be a fashionable aversion to Dutch pictures and Protestant theology.

It is, perhaps, questionable whether the application of a galvanic battery was not a prodigiously expensive mode of eliciting the very ordinary record which, in this case, was entrusted to "sympathetic ink." Though the experiences of the village surgeon are accurately and ably recorded, they are not very edifying or indeed very interesting. They consist mainly in his being recalled to the paths we will not say of virtue, but of common honesty, by his affection for a widow, whose husband he has the good fortune to attend. When Mr. Hartland, his unpleasant patient,

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expires, the surgeon is on the point of having recourse to his favourite galvanic machine, in order, by prolonging the appearance of life for a time, to cheat the Government into granting his widow an additional quarter's pension. From this rascally act he is deterred by the intervention of the lady herself, who expresses so just an abhorrence of his conduct that we wonder that she is afterwards induced not only to condone his offence but to marry him. In other respects the doctor conducts himself with average propriety, and is perhaps not worse than the majority of country practitioners. In his kindness to the poor, and the friendly spirit which generally animates him, we rejoice to think that he is as little above his fellows as in the crucial trials of his life he falls below them. There is merit in the method of his story-telling.

SCHOOL BOOKS.

The Tempest. Edited by W. Aldis Wright, M.A. (Clarendon Press.)

MR. CLARK's health has unhappily prevented his collaborating (if we may use the word; we have *elaborating*) with Mr. Aldis Wright, as heretofore, and his absence is discernible; but still this is a worthy addition to the four "select plays" already published. The notes teem with pertinent and valuable information. The Preface ably discusses the date of the play, the origin, and several details. It is a pity that in dealing with the date Dr. Elze's argument from 'Volpone' has not been taken into consideration. On the whole, we think Dr. Elze, who is for assigning 'The Tempest' to an earlier period in Shakspeare's life—not indeed to so early a period as Mr. Hunter, but to 1604—is wrong, and Malone, with whom Mr. Aldis Wright agrees, is right; but yet those words about stealing from 'Montaigne' ('The Fox,' III. ii.) are deserving of notice. Also, we cannot but regret that Mr. Aldis Wright confines his work so entirely to what must be called the lower criticism of Shakspeare. It is certain that both teachers and pupils need something beyond this. The investigation of Shakspeare's art in the highest sense demands assistance. Surely no editor of what purports to be more than a purely textual and phraseological edition ought to neglect this side of Shakspearean study. One can imagine notes being rejected altogether—there is no denying that the benefit they may do is not unmixed; but, if there are notes, why should the annotator carefully eschew the most difficult, as it is the highest subject that has to be explored? Is the characterization of the plays always such as he that runs—and there is much running now-a-days—may read? Is the evolution of the plot always so obvious? In short, does nothing in Shakspeare ask for explanation but his words and phrases and allusions? We lament this deficiency in Mr. Aldis Wright's otherwise excellent work. We can only recommend those who use his edition—the teachers at least—to supplement it.

Shakspeare's Tragedy of Richard the Third, with Explanatory, Grammatical, and Philological Notes, Critical Remarks, and Historical Extracts. By William Lawson. Collins's School and College Classics. (Collins, Sons & Co.)

Of the philological and grammatical value of this edition, with its fine sounding title—"Good wine needs no bush"—our readers may judge from such facts as these: *Holp* is "an obsolete form of *help*," *whiles* is "an obsolete form of *while*,"—current—"free. The current coin is that which circulates freely,"—*been remembered*—"had remembered—the passive for the active form," &c. For the rest there are extracts that may be useful from "Hall and Holingshead"—we wonder what Mr. Lawson's notion is of their relationship,—from Dr. Johnson and Mr. Halliwell. Barring such blunders as we have pointed out, the edition may, perhaps, be of

service to persons in a very elementary state of culture.

Gray's Elegy, &c., Longfellow's Evangeline, and Campbell's Gertrude of Wyoming, Part I. With Notes for Teachers and Scholars. Parts I, II, and III, of Allman's English Classics for Elementary Schools. (Allman.)

THESE editions are really overdone with notes. The text is simply deluged. Moreover, for school use, it is a fatal mistake to print the notes on the same page with the text. In themselves, they are sensible and intelligent enough. We recommend them to teachers of a humble class, rather than to their scholars.

Test and Competitive Geography. Papers given for the Civil Service, Army, Navy, and Control Examinations, with Answers. By W. M. Lupton. (Longmans & Co.)

ANOTHER work for facilitating the fitting of square pegs into round holes and contrariwise. We can but deplore the system that necessitates such cramming books as these, and pity the unfortunate that expects either to pass his test, or compete for an appointment, by the aid of this geographical treatise. As only fifteen pages are due to the author, he might have taken a little more pains to make his definitions clear and correct, and the *et cetera*, of which there is more than of the definitions, more practical. We can fancy the aspirant for the Civil Service, Army, Navy, &c., giving the exact answer to the definition of a Promontory here supplied! or stating that "gravel and stones" are a component part of an iceberg, and of necessity that "they float high out of water," or that "the mass of ice under the surface is nearly ten times greater than that which is above the water,"—and it is no palliation to quote Prof. Ansted as the author of such a bungle. The definition of a Tidal river is equally erroneous. Parallels of Latitude, Mercator's Projection, Arctic Circle, and a dozen others, are not clearly given; whilst such purely local facts as the Solano, Puna, Etesian, Föhn winds, &c., are; and more space is devoted to volcanoes than to the rest of the world put together. For the follies of the fifty-six sets of geographical questions appended, Mr. Lupton is certainly not answerable. Not one in ten of the questions is practical, but they simply demand cram, cram, cram, to the thorough disgust of every lad that has to work up to the mark. Of these fifty-six sets of questions no fewer than fifty are devoted to the Civil Service, four to the Army, and one each to the Navy and Control,—fortunate Civil Service!—still the questions are the best part of the book. The title says "with answers." We presume the student must purchase another book for the answers; they are certainly not with the questions.

The Elements of Greek Accidence. By Evelyn Abbott, M.A. (Rivingtons.)

THIS is an excellent book. The compilers of elementary Greek Grammars have not before, so far as we are aware, made full use of the results obtained by the labours of philologists during the last twenty-five years. Mr. Abbott's great merit is that he has; and a comparison between his book and the 'Rudimenta' of the late Dr. Donaldson—a most excellent volume for the time at which it was published—will show how considerable the advance has been; while a comparison with the works in ordinary use, which have never attained anything like the standard reached by Dr. Donaldson, will really surprise the teacher. Mechanical rules, far-fetched explanations, and long lists of "exceptions," are replaced by a statement of facts, which is clear and simple, because based on the true laws of language.

Scenes from Euripides. Rugby Edition. *Baccha.* By A. Sidgwick. (Same publishers.)

WE need merely mention the appearance of another volume of Mr. Sidgwick's admirable series. Like its predecessors, it is a model school book.

OUR LIBRARY TABLE.

MR. DAVID KEE's new volume, *The Boy-Slave in Bokhara*, published by Messrs. H. S. King & Co., is a short story of the life of a slave in Bokhara, written with the intention, as the author says, "of giving genuine information in a more attractive form than that of a mere dry statistical report." The object is laudable, but we have failed to find the information. Mr. Kee's book is, like his former one, quite readable, but might as well be an account of Central Africa as of Central Asia, for all the information it gives about the country. It is curious also that the author should be so careless about repeating certain catchwords; the "fat lumpy Sart," the "dumpling-faced Tartar," the man who is covered with flies "like bread and butter with currants," are all old friends. The account of the fording of the Zarafshan is also taken almost word for word out of 'On the Road to Khiva.' All this might easily have been remedied, and detracts considerably from the pleasure of reading the book. General Romanovski will hardly thank Mr. Kee for his account of the battle of Irdjar. The cuts are very badly done, the Sarts being dressed in what is apparently Caucasian costume. We leave off with an uncomfortable feeling that the author might have done much better with a little more pains.

ALTHOUGH what would be the population of a good-sized town is constantly employed in whale fishing, we know not where to lay our hands on a popularly written work on the subject; and this, we suppose, must be attributed to the fact that a literary man connected with the process of capturing these monsters of the deep must indeed be a *rara avis in mare*. Messrs. Sampson Low & Co.'s reprint of a Transatlantic volume, *Nimrod of the Sea; or, the American Whaleman*, by Mr. W. M. Davis, would, in a great measure, have met the want but for real matter being mixed up with so many improbable and impossible yarns. Had the book been pruned and reduced to half the size, it would have been twice as valuable; as it is, we have to wade through a dozen pages of rubbish to reach half-a-dozen pages of common sense. Chapters V. and VI. contain a capital account of the whale and the mode of capturing it; and that the writer is a keen observer the following passage will show:—"Sperm-whales have a means of communicating with each other at long distances—how long has never been determined; but certainly at distances as great as are commanded by the eye from the mast-head of a ship, or a radius of six or seven miles. The means are a mystery, but every whaleman has observed the fact, and has based his operations in the chase upon it. It has been suggested that, as water is so good a conductor of sound, it may be by sound; but the distances are too great for any sound which the whale is capable of making to penetrate, and it is observed that the telegraph is perfect as ever in high winds, when a thousand waves are breaking. Dart an iron into a bull whale, or *gallie* him by going on his eye, and almost simultaneously with his cutting flukes in the air, the whole school will show alarm by running and cutting their flukes, or by disappearing from the surface, and coming up miles to windward and running head out. If it be a cow that is struck, the bulls are arrested in flight, and are apt to gather about her, and offer chances for more than a single whale. Again, when a school of cows and calves are running frightened to windward, and a calf be struck, the whole school will 'bring to,' and gather closely around the wounded young, sometimes so closely packed that the inclosed boat will not dare to use the lance; and they will thus remain as long as the calf is alive or the iron holds. But should the iron draw or the calf die, the whole school will instantly scatter. Whaling-captains have taken pains to observe from the mast-head, when a boat was going on to a whale to leeward, the effect on the schools miles to windward; and as soon as the eye could turn from one spot to the other, the alarm of the struck whale to leeward was communicated to those to

windward." We can afford to smile at the Yankee boast "that the 'jolly British sea-dogs,' the 'hearts of oak' had no hankering for the whale-fight, and that Britannia could not rule that wave at least," but one might suppose from reading Mr. Davis's book that Dundee men or Peterhead men never struck *ile* in the whale, amongst the Arctic seas. The work is above being one for mere boys' amusement only, although it is evidently intended as such; but we are not sure we should care to place it in the hands of our boys, for although not objecting to the introduction of Scripture quotations generally, when properly applied, we must enter our protest against the following:—"Ben as he begins, says he is a rich farmer's son, and that he came to sea to wear out his old clothes. When he gets through with the job, he is going to play the rôle of the Prodigal Son, and go back to the old Vermont Farm, and say, 'Father, I have whaled,' which involves all of sinning (*sic*), and then eat fat veal all the rest of his days." This may be funny, but we fail to see the fun. The work is profusely illustrated. A few of the engravings are good, many indifferent, the rest bad, and nearly all exaggerations of what they are intended to represent: for instance, "Struck on a breach," page 39—given the length of the boat as 28 feet, *query* the length of the whale.

To Mr. Bernard Quaritch we are indebted for a copy of his classified Catalogue of his stock. This large and handsome volume rises above the run of ordinary trade catalogues, and forms a really remarkable monument of the industry and perseverance of a private individual. It would do credit to any public body, for not only is its range extensive, but, so far as we have been able to examine it, it appears to have been compiled with intelligence and accuracy. To lovers of books it should prove of much value.

We have on our table *Popular Treatise on the Patent Laws*, by John Brown (Spon).—*The General Telegraph Code*, by the Author of the 'Cotton Telegraph Code' (Hamilton & Adams).—*Elements of Euclid adapted to Modern Methods in Geometry*, by J. Bryce, M.A., LL.D., and D. Munn (Collins).—*New Elements from Old Subjects*, by J. Gaskell (Trübner).—*The Building of a Brain*, by E. H. Clarke, M.D. (Trübner).—*International Correspondence by Means of Numbers* (Marlborough).—*A Theory of Fine Art*, by J. Torrey (Low).—*Three Scottish Reformers*, edited by the Rev. C. Rogers, LL.D. (English Reprint Society).—*Man and Beast, Here and Hereafter*, by the Rev. J. G. Wood, M.A., 2 vols. (Daldy & Isbister).—*Past Days in India*, by a late Customs' Officer (Chapman & Hall).—*Looking for the Dawn*, by J. Burnley (Simpkin).—*The Schoolmaster's Trunk*, by Mrs. A. M. Diaz (Trübner).—*Cook's Handbook to Venice*, (Cook).—*Cook's Handbook to Florence* (Cook).—*The Wilds of London*, by J. Greenwood (Chatto & Windus).—*France Discrowned, and other Poems*, by E. A. Blake (Chapman & Hall).—*The Poetical Works of William Blake*, edited by W. M. Rossetti (Bell).—*English Border Ballads*, by P. Burn (Bemrose).—*Law and God*, by W. Page-Roberts, M.A. (Smith & Elder).—*Nouveaux Principes Comparés de la Prononciation Anglaise*, by Dr. I.-M. Rabinowicz (Paris, Dramard-Baudry).

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"NOW READY."

Liverpool, Oct. 28, 1874.

ALLOW me to call your attention to the practice, now becoming so general, of advertising new books or new editions as "*ready*," when they are not so. From such announcements purchasers apply to their booksellers, who, in addition to the needless trouble of fruitlessly sending orders, have the mortification of seeing their customers disappointed, or of feeling that they go away thinking the bookseller is behind his business, or telling untruths. I can assure you from personal experience it is a most serious and annoying inconvenience.

On the 24th inst. Messrs. Macmillan advertised in your columns "Spottiswoode's 'Polarization of Light,' with the words '*This Day*.' On same date in your List of New Books, under head "Science," you announce "Lubbock on Wild Flowers," and "Lockyer's 'Primer of Astronomy.'" For these, among others, I wrote, and on Messrs. Macmillan's invoice, dated 27th inst., they say "*when out*," which, of course, means "*not yet out*."

I am sure you will oblige the trade if you will assist to put a stop to this. HENRY YOUNG.

* * We are far from meaning, when we insert a book in our "List of New Books," that it is necessarily "*ready*."

DR. CORRSSEN ON ETRUSCAN.

Vicarage, Twickenham Common.

In your review of Dr. Corssen's work, 'On the Speech of the Etruscans,' you say nothing of the very formidable difficulties involved in the acceptance of his theory. To set forth all these difficulties would demand more space than I could possibly expect you to accord me. I will therefore refrain from criticizing his analysis of those inscriptions, as to the meaning of which there is no independent clue,—inscriptions which may mean almost anything, since there is no test which can be applied to check the validity of the results arrived at by the slippery processes of mere linguistic manipulation.

With regard to one class of inscriptions, however, Dr. Corssen's results can easily be tested, and in a manner intelligible to persons having no special knowledge of the Etruscan records. These test-inscriptions are those which record the age of the deceased person. They necessarily involve the Etruscan numerals, and the correct determination of the numerals determines the affinities of the language,—that is, whether it be Aryan, Semitic, Turanian, or nondescript.

In the Etruscan tombs we find certain formulae which are used to record the age of the deceased. The first formula (A) contains, first, the person's name; secondly, the word *avils*, which means, as Dr. Corssen admits, "*aged*," or *annos natus*; and, thirdly, a numeral. Thus *Celenas Arnthal, avils axix*, denotes "*Celenas Arnthal, aged 29*."

The second formula (B) consists of precisely the same elements as the formula (A), with the addition of the word *lupu*, which, as I have shown elsewhere, almost certainly means "*died*," *mortuus est*. Thus *Arnt Thana, lupu avils axix*, means "*Arnt Thana, died aged 17*."

In these two formulae (A) and (B), we find the age commonly expressed in figures, as in the examples which I have given. But, in some instances, the position usually occupied by figures is filled by words, either one or two in number. The presumption is, of course, very strong that these words, which so exactly replace the usual figures, must denote certain of the Etruscan numerals; and these exceptional inscriptions are, therefore, of the highest philological importance. I, therefore, give them all, only omitting, to save space, the name or names of the deceased, which invariably precede the record of his age.

Instances of formula (A).

1. *avils machs mealchs*.
2. *avils huths cā a lchls*.
3. *avils cis cealchs*.
4. *avils cis muvalchs*.
5. *avils sas*.
6. *avils tivrs sas*.

Instances of formula (B).

7. *avils cealchs lupu*.
8. *avils huths lu p n*.
9. *avils huths muvalchs lupu*.
10. *avils thunesi muvalchs lupu*.
11. *avils machs semphalchs lupu*.
12. *lupu avils esals ceapchalchs*.
13. *lupu avils machs zathrums*.
14. *avils ciemzathrums lupu*.

In these fourteen inscriptions, the words in italics so exactly replace the figures which are usually found in the two formulae, that it is impossible to resist the conclusion that they represent Etruscan numerals. Nor is this all; but "*it is, of course, clear*," as Prof. Aufrecht puts it, that the words *mealchs*, *cealchs*, *muvalchs*, *semphalchs*, *ceapchalchs*, and *zathrums*, represent decades; while it is equally plain that the words *machs*, *huths*, *cis*, *sas*, *esals*, and *thunesi* must denote digits.

Now upon the celebrated dice of Toscanella, we find

inscribed six words, which presumably, are the first six Etruscan digits. If these six words are really digits, some of them ought certainly to appear in the numerical formulæ which are used to express the age of the deceased. What is the fact? We find—

On the dice :—
mach
huth
ci
sa
zal
thu

In the epitaphs :—
machs (thrice)
huths (thrice)
cis (twice)
sas (twice)
esals
thu-nesi

Thus from two independent sources—from the dice and from the epitaphs—we derive two sets of digits which correspond in a very remarkable manner; the chief difference being that the epitaph-digits exhibit a final *s*, which the dice-digits lack. Now if *avils* be rendered *etatis*, the numerals in the epitaphs would naturally be ordinals, while those on the dice would necessarily be cardinals. Taking the letter *s* to be the ordinal suffix in Etruscan, the differences between the two sets of digits are sufficiently accounted for.

All the evidence is now fairly before the reader. But what does Dr. Corssen say about these fourteen inscriptions? His Italic theory of Etruscan will not allow him to admit that any of the words, either those on the dice or those in the fourteen epitaphs, are numerals at all. With him they are verbs, pronouns, substantives, proper names; anything, in short, but numerals. More, these words enter so structurally into all the more important of the inscriptions of which Dr. Corssen offers translations, that it is not too much to say that if they are really numerals, a proposition which I think few sober inquirers will dispute, then Dr. Corssen's whole system of interpretation breaks down,—breaks down fatally and irretrievably—the keystone, in short, is pulled out of his arch.

It will be asked, What then does Dr. Corssen make of the fourteen mortuary inscriptions which I have given above? He broaches the astounding theory that *Avils* was the name borne by a large family of Etruscan sculptors, who carved most of the important sarcophagi which have been found; a family of which *Avils Machs* (Nos. 1, 11, 13) and *Avils Esals* (No. 12) were leading members. Not only this, but he affirms that the words *malchls*, *calchls*, *mulachls*, *semphalchls*, and *athrums*, instead of denoting decades, as has hitherto been universally supposed, really designate five peculiar kinds of carved coffin-ornaments, fabricated exclusively by *Avils* and his kindred (*calpalchals*, however, not being a carved ornament, but the name of an Etruscan undertaker), while *lupu*, in formula (*s*), instead of meaning *mortuus est*, is to be translated either "sculptor" or "sculpsit," according to convenience. Thus, according to this wonderful theory, inscription No. 11, *Avils machs semphalchls lupu*, means "Avilius Magus semphalculos (?) sculpsit," and No. 3, *Avils cis calchls*, means "Avilius hic calculos (?) [sculpsit]," the verb being understood, as the Etruscans, according to Dr. Corssen, were in the constant but most inconvenient practice of leaving out the verbs in their sentences.

It is difficult gravely to criticize such a grotesque theory. If it came from a scholar of less repute than Dr. Corssen, I should have passed it by with significant silence. As it is, I will enumerate, with such gravity as I can command, some of the difficulties in which it involves its author.

First, Dr. Corssen admits that the word *avils*, when followed by figures, must mean "age." Thus he translates *Pepna Ruife Arthal, avils xviii*, as the epitaph of "Pepna Ruife Arthal, aged 18," and he takes *Ceinas Arthal, avils xxix*, as denoting "Ceinas Arthal, aged 29." It is only when *avils* is followed by words, instead of by figures, that Dr. Corssen considers it necessary to violate the universal usage as to the meaning of this commonest of Etruscan words, and to make it the name of a sculptor, instead of denoting, as in all other instances, the "age" of the deceased.

The next difficulty lies with the word *lupu*. The

internal evidence of the inscriptions is overwhelming in favour of the meaning *mortuus est*. Dr. Corssen, however, misled by his Aryan analogies, insists that it means sometimes "sculptor," sometimes "sculpsit," the Etruscans perversely refusing to distinguish between the verb and the noun. Now see in what difficulties Dr. Corssen is thus involved. One epitaph runs :—*Arnt Thana lupu avils xvii*, meaning, of course, "Arnt Thana died aged 17." Dr. Corssen, however, is obliged by his theory to translate "Arnt Thana, a sculptor, aged 17." Now Thana is beyond dispute a woman's name, perhaps the commonest of all Etruscan female names. Is it conceivable that an Etruscan girl of seventeen should be designated on her tomb as a sculptor by profession? In another case we have the epitaph, *Lth Velcialu Vipinal lupu*, meaning, of course, "Lth Velcialu Vipinal mortuus est." That this epitaph relates to a woman is shown by the fact of a female effigy being carved on the lid of the sarcophagus, yet Dr. Corssen translates "Lth Velcialu Vipinal, a sculptor." In a third case Dr. Corssen affirms that the epitaph, *avils lxx lupu*, instead of recording the age of the deceased, records the fact that the sculptor of the sarcophagus was seventy years old when he completed it, "natus annos lxx. sculptor." Marvellous indeed that in an inscription on a coffin the age of the deceased should be altogether omitted, while the age of the maker of the coffin should be given at full length, and that this should occur not once, but again and again! Is it credible?

I will now briefly examine Dr. Corssen's theory of the famous dice. I think it may be affirmed that the *a priori* probability that the six words on the dice would prove to be numerals is reduced to something like certainty by the preceding comparison with the numerical formulæ denoting the ages of deceased persons.

Dr. Corssen, however, altogether rejects this solution. He asserts that the six words on the dice are not numerals at all, but that they form a sentence, which he reads thus :—

<i>Mach</i>	<i>thu-zal</i>	<i>huth</i>	<i>ci-sa</i>
Magus	donarium	hoc	cisorio fecit.

The word *Mach*, Dr. Corssen says, is the name of the carver, possibly the great *Avils Machs* himself. Unfortunately for this theory, among the thousands of Etruscan names recorded in the tombs *Mach* does not once occur. There is no evidence whatever that *Mach* was, or could be, an Etruscan name. Next, to form the conjectural word *ci-sa*, Dr. Corssen joins together the two real words, *ci* and *sa*. Now to make this conjunction possible, these two words should, at all events, be inscribed on adjacent faces of the dice, so as to be readable continuously, whereas, unluckily, *ci* and *sa* are on opposite faces, so that it is quite impossible to read them as one word. Moreover, my fac-simile of the dice shows that on the face which contains the word *ci* there is ample space for the additional letters *sa*, if they really formed a portion of Dr. Corssen's imaginary verb *ci-sa*. There was, therefore, no necessity whatever for the artist to make his legend into an unintelligible riddle, when he might so easily have written what Dr. Corssen says he meant to write.

Dr. Corssen gives a list of numerals totally different from those on the dice, and from those in the fourteen inscriptions. Thus he makes—

<i>Chvarth</i> [e]	= 4
<i>Quinte</i>	= 5
<i>Setume</i>	= 7
<i>Uhtave</i>	= 8

There can, I think, be little doubt in the minds of those who examine the inscriptions in which these words occur, that they are not numerals at all, but only proper names. They are not even Etruscan proper names, but simply the borrowed Roman names, *Quartus*, *Quintus*, *Septimius*, and *Oclavius*, written according to the laws of Etruscan orthography. These names no more prove that Etruscan was a Latin dialect than the names Charles, Robert, or William, found inscribed in a Welsh churchyard, would suffice to establish the Teutonic character of the Welsh language.

There are numberless words and sentences which, if I had space, I could show cannot possibly bear the meanings assigned to them by Dr. Corssen. Nor will I say anything about the liberties he takes with the Etruscan texts, his arbitrary divisions of words, his conjectural changes of letters, and his flagrant disregard of the original punctuation. I will say nothing about the vast differences in laws, customs, and physical appearance, which separate the Etruscans from all Aryan nations, differences which Dr. Corssen does not attempt to explain or account for. Nor will I insist upon the fatal fact that the Etruscan mythology is radically distinct from that of all Aryan nations, and that, though the Romans adopted some Etruscan Deities, and though Etruscan artists borrowed largely from the cycle of Homeric myth, yet that the substance of the Etruscan mythology remains utterly and hopelessly non-Aryan, that there are more than 100 Divine Beings,—Gods, Goddesses, Genii, and Lares, who were worshipped by the Etruscans, but who have never been worshipped by Oscans, Umbrians, Latins, Greeks, Teutons, Slaves, Celts, Persians, Indians, or any Aryan nation whatsoever.

I do not insist, as I might fairly do, upon these weighty matters, since I believe that the foregoing examination of the numerical formulæ is, by itself, amply sufficient to prove that the Etruscan Sphinx has not found its *Edipus* in Dr. Corssen.

ISAAC TAYLOR.

'AN AMERICANIZED ENCYCLOPEDIA.

In the *Athenæum* there occasionally appears an appeal from British writers concerning the injustice done to them by the reprinters of their works in America. It may be doubted whether anything so flagrant of this nature ever occurred as that now to be related. Several years ago, by an arrangement with Messrs. Lippincott, of Philadelphia, Messrs. Chambers furnished them with duplicate stereotype plates of their 'Encyclopædia,' in order that the work might be simultaneously printed and issued in the United States. After a time, the American publishers began to make extensive alterations in the articles, a thing which had not been contemplated in the agreement. Statements and opinions were introduced which were repudiated, and most hateful to the original proprietors, their name all the while appearing on the title-page, and against which remonstrance was unavailing. From a number of improper alterations, the following, as a specimen, are selected :—

FREE TRADE (*Original Edition*). "This term, when used so late as twenty years ago, expressed a disputed proposition, and was the badge of a political party; it now expresses the most important and fundamental truth in political economy. From its simplicity, it affords, to those who expect to make political economy an exact science, the hope that they have obtained an axiom. But it has in reality been established as the result of a double experience—the one being the failure of all deviations from it, the other the practical success of the principle during the short period in which it has been permitted to regulate the commerce of the country."

FREE TRADE (*American Edition*). "a dogma of modern growth, industriously taught by British manufacturers and their commercial agents. For many years certain political economists have laboured to establish this theory upon a reliable basis, and have asserted that the doctrine represents an important truth; but no nation has attained substantial prosperity except by protection to native industry, whether avowed or disavowed. The doctrine had no foothold in the policy of any civilized nation, and had no legislative birth until put forth by Sir R. Peel in 1846. While it was the interest of Great Britain to protect her industry, she imposed sufficient duties; and when, by this means, her producers of wealth became strong, and able to compete with those of other countries, protection yielded to reciprocity; and even at the present time, the nations most clamor-

rous for free trade rely upon it in theory only, reciprocity in principle, and protection in fact. Even the most strenuous advocates of the theory dare not put it to the test of experience in its fullness. The teachers, therefore, remain self-deceived. The cloistered sophists of their schools, and the propagandists of free trade, are doubtless as learned as the sophists of any age, and practically as useless. Free-trade expressions need Americanizing, as they are utterly hostile to our prosperity, and subversive of scientific truth. Whenever an advocate of this dogma, schooled in their errors, has found devolving upon himself the responsibility of dealing with practical questions, he finds their supposed cardinal truths as groundless as the mythical Arcadias and Utopias of romance. The sophistries of free trade are put forth to lull the suspicions of the deluded purveyors to the wealth of England, and are advocated most strenuously by agents of British manufacturing houses and foreign residents in our cities, whose chief aim is the accumulation of wealth by extensive sales of foreign products, regardless of the injury they may inflict on American interests." With a great deal more to the same purpose—an entire perversion of the original.

PROTECTION — PROTECTION DUTY (Original Edition), "in Political Economy, terms applied to a practice, now in disuse in Britain, of discouraging, by heavy duties and otherwise, the importation of foreign goods, under the notion that such a practice increased the prosperity of the country at large."

PROTECTION — PROTECTION DUTY (American Edition), "in Political Economy, terms applied to a practice, found necessary in the United States, of discouraging, by heavy duties and otherwise, the importation of foreign goods, it having been proved that such a practice increases the prosperity of the country at large."

I come to a much more serious perversion. It occurs under the article VICTORIA I., when referring to the prosperous condition of the United Kingdom during her reign:—

Original Edition.—"The progress made by the nation in the various elements of civilization, especially in that of material prosperity, has been unparalleled (see GREAT BRITAIN); and perhaps during no reign has a greater measure of political contentment been enjoyed."

American Edition.—"The progress made by the nation in the various elements of civilization, especially in that of material prosperity, has been unparalleled (see GREAT BRITAIN); but a growing discontent under her unequal institutions, and a progress towards republicanism, are plainly apparent."

Here follows a slanderous imputation concerning His Royal Highness the Prince of Wales, which I should be ashamed to copy.

For the injury inflicted by these and other interpolations, so far as can be seen at present, there is no competent redress. On behalf of Messrs. Chambers, and in the interests of literature, I can only protest against a proceeding as unjustifiable as it is reprehensible.

W. CHAMBERS, LL.D.

. One of these alterations has been noticed by American journals, but, as Messrs. Lippincott's way of proceeding seems to be a novel one, we gladly print Dr. Chambers's letter in full.

TROJAN ANTIQUITIES.

I. Dardanelles, Oct. 1874.

DR. SCHLIEMANN, in several passages of his 'Antiquités Troyennes,' has criticized my views, and questioned my statement of facts, regarding his discoveries at Hissarlik. I hope you will allow me in your columns to reply to these strictures. Whilst the interests of literary justice will thereby be served, the subject of this letter will not, I trust, prove uninteresting to your archeological readers.

The public cannot, of course, be expected to

care anything for certain private differences which have arisen between Dr. Schliemann and myself on the subject of a valuable monument discovered by him in a field belonging to me at Hissarlik. Since, however, the Doctor in one place, as will presently be seen, goes so far as to insinuate that I had purposely deceived him on a point of archeology, I consider it but due to myself to place the fact of these differences on record, and to observe that his imputation of bad faith on this small point seems to have suggested itself as the best available weapon for parrying complaints on my own part with regard to matters which are neither insignificant nor imaginary.

Let me here point out that, whereas Dr. Schliemann has thought proper to represent me throughout his work as an adversary of his explorations and of the identity of Hissarlik with Troy, it was in truth I myself who first convinced him of that identity, and persuaded him to make the excavations which have yielded such interesting results. Having a turn for archeological pursuits, and as a resident of many years' standing in the Troad, I have made a special study of the topography and antiquities of this region. I have communicated from time to time to the Royal Archeological Institute the results of my researches. In 1864 I published in the *Archæological Journal* a memoir, proving that the site on Balli-Dagh, near Bounarbashi, is not that of Homer's Troy, according to the generally accepted hypothesis of Le Chevalier, but that it represents the ancient town of Gergis. My attention was then turned to Hissarlik (the "Ilium Novum" of our maps, which therein adopt the view put forward by Demetrius of Scepsis and his copyist, Strabo) as the probable site of old Troy. I purchased a field comprising part of the highest mound, or acropolis, and made some excavations there which led to the discovery of part of the city wall built by Lysimachus, and of a temple supposed by me at that time to be of Minerva, but since proved to be of Apollo. I suggested to the British Museum the advisability of making excavations in this promising field, but my proposal was declined.

In 1868 Dr. Schliemann first visited the Troad. He asked me my opinion as to the true site of Troy, admitting that he had not as yet given any attention to that problem. I, on my part, frankly communicated to him the results of my researches, and the grounds on which I had arrived at the conviction, that if Troy ever existed, it must have been at Hissarlik. In support of this view, I referred him to the comparatively little-known work of Maclaren, 'Dissertation on the Topography of the Trojan War,' Edinburgh, 1822.

When at Hissarlik, Dr. Schliemann often had recourse to me for the purpose of consulting authors. I certainly did not look for any acknowledgment in his work of these and other little services, which, as an archeologist, I took a pleasure in rendering; but I must consider it unhandsome in him that he notices them only in the form of a censure, and even of an imputation of bad faith (page 281):—"Jedois ajouter encore que je rétracte entièrement l'opinion que j'ai avancée tantôt, et d'après laquelle Ilium aurait été habité jusqu'au 9^{ème} siècle après J.C. Je soutiens au contraire que depuis la fin du 4^{ème} siècle de l'ère chrétienne son emplacement a été complètement abandonné et est resté inhabité jusqu'à nos jours. J'ai été trompé par les affirmations de Frank Calvert des Dardanelles, qui m'a parlé des documents prouvant que ce lieu avait été habité jusqu'au 13^{ème}, ou au 14^{ème} siècle après J.C." The information I furnished Dr. Schliemann with was derived from Choiseul Gouffier. Here is the passage (Vol. II., page 415):—"Depuis Constantin, Ilium ne cessa pas d'avoir des évêques jusqu'au concile tenu, l'an 879 de l'ère chrétienne, à Constantinople pour le rétablissement de Photius dans le patriarcat de cette capitale de l'Orient." Dr. Schliemann must have strangely misunderstood this, and the following quotation from the same author (page 417):—"Ce pays passa ensuite aux Ottomans, et si l'on en croit les Annales Turques, à l'époque où ces peuples firent pour la première fois la traversée

d'Asie en Europe, vers l'an 1357, Ilium offrait encore d'assez beaux restes d'antiquités." I further mentioned to Dr. Schliemann, in support of this author, that in the course of my excavations in 1865 I found at Hissarlik a few Byzantine coins, and that others were brought to me by shepherds, who said they had picked them up on the same site.

In 1870, Dr. Schliemann commenced his excavations. A few insignificant walls were brought to light, which were at once pronounced by him to be the ruins of Priam's Palace. I examined these, and succeeded in convincing the Doctor that, inasmuch as they were built on the surface of the accumulated débris of the town, they must necessarily be referred to a much later period than the Heroic age. Continuing his researches, he next uncovered a solid wall. This time he was satisfied that there could be no mistake; and the announcement of the great discovery was forthwith published in the *Allgemeine Zeitung*. He left immediately for Europe; and after his departure, at his request, I investigated the remains, and satisfied myself that they formed part of the wall built round the city by Lysimachus, which had been brought to light during my excavations in 1865. I communicated to Dr. Schliemann the result I had arrived at. On his return in 1871, he informed me that, having precipitately announced the discovery of Troy, he would continue his excavations, so as to find some positive evidence, and to save himself from ridicule. These further researches resulted in the discovery of an immense stratum containing stone implements and weapons. I published in the *Levant Herald* (Feb. 4, 1873) an account of these remains, the substance of which Dr. Schliemann, in various passages of his 'Antiquités Troyennes,' attempts to refute.

The Doctor, amongst other things, denies (page 234) that I had made excavations previously to his own on the site of the Temple of Apollo, which I claim to have discovered; and he assumes to himself the merit of having brought it to light. He says, "Les fouilles de Calvert dans la Pergame se sont bornées à deux petits fossés qui existent encore aujourd'hui, et il se trompe en affirmant que j'ai continué ses excavations. . . . Les deux petits fossés ouverts par le dit ami n'indiquent nullement l'existence d'un temple en ce lieu." Now, I can abundantly disprove this assertion, and establish my claim to priority. In the first place, the discovery was reported by me at the time to the Archeological Institute, and was recorded in the *Proceedings* of that Society, either for 1865 or 1866. The Doctor was doubtless ignorant of this fact. He also probably forgot, when he penned the above lines, that he had himself put on record, in a letter to me of the 10th of October, 1868, his knowledge of my discovery, which I here quote in his own words:—"If the elevation on which you discovered the Temple is but an isolated hill, then I have no hopes of finding there Pergamus, because its summit certainly is even much smaller than that of the hill [Balli-Dagh] where Consul Hahn thought he found it." Let me remind Dr. Schliemann of a further fact. A plan of Hissarlik, furnished by him, appeared in the Athenian *Εφημερίς των συζητήσεων*, of the 26th of April, 1872, O.S. On this plan are marked four "trenches dug by Frank Calvert," two of which are on the site of the Temple in question. The other trenches, apparently those referred to in the passage above quoted, are quite away from it, on the eastern and southern sides of the hillock. In June, 1872, the Doctor commenced excavating on the site of the Temple, and, carrying his works many feet below the foundations, my two trenches at that spot were naturally obliterated, as will be evident by a comparison of the plan just mentioned with that accompanying his 'Antiquités Troyennes.' The trench to the south has met a similar fate, so that there is, in fact, only one, and not two, now in existence.

I may here observe that the description given by Dr. Schliemann (page 209) of a "reservoir" in the Temple of Minerva is very remarkable; for, as he observes, neither cement nor lime has been

used in materials, similar in this to the "trenches" consists of prehistoric that a visitor to the foundation débris in that four incorrect can be approached. These portions I had the "qu" Dr. Schliemann and their of shells, their ho him and et de so at its en to the r creep in I found passages for a m ages se termina yards, tions of selik, v mann n whether imperfe extract ready t sufficient

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used in its construction. Not only are these materials, generally considered indispensable in similar hydraulic works, wanting, but the stone used is porous. A yet more curious feature of this "tank" is, that the bottom is unpaved, and consists of nothing but the loose rubbish of the prehistoric stratum beneath. I venture to say that a superficial inspection will satisfy any visitor that this piece of masonry is simply the foundation of part of the Temple, laid on the debris in question. Dr. Schliemann's statement, that four aqueducts lead into this "reservoir," is incorrect; the two lines of earthen pipes, which can be traced at a distance on either side, may approach, but they do not enter, the masonry. These pipes probably unite in the unexcavated portion of land, and form two, not four, aqueducts.

I had minutely inspected, so long ago as 1865, the "quarry," or "latomie," which, according to Dr. Schliemann (page 94), furnished the Trojans and their descendants with all the colossal blocks of shelly limestone used in the construction of their houses and walls, and which stones caused him and his workmen "tant d'angoisses de peines et de soucis." I ascertained that the excavation at its entrance is about 7 or 8 feet wide. Owing to the rubbish which had accumulated, I had to creep in on all fours for some 8 or 10 yards, when I found the gallery separate itself into three narrow passages, not more than sufficiently wide and high for a man to work in. I followed up these passages severally, and in every instance found they terminated abruptly, at a distance of but a few yards, by the live rock. How the thousands of tons of stone, to be seen in the remains at Hisarlik, were taken from this "quarry," Dr. Schliemann may perhaps be able to explain; likewise, whether it is probable that his Trojans, with their imperfect implements, would have undertaken to extract, with arduous toil, material which existed ready to hand on the surface, and in more than sufficient abundance to meet their requirements.

FRANK CALVERT.

Literary Gossip.

LORD HOUGHTON is engaged on a new edition of Keats.

THE Catalogue of Barry Cornwall's library, which, as we have already mentioned, is to be sold by Messrs. Puttick & Simpson, will be ready in a day or two. In it, we remark a copy of the spurious Shelley Letters which Mr. Robert Browning edited, and so promptly suppressed when he found out his mistake. This copy is a presentation one to "B. W. Procter from Robert Browning." There is also a copy of Barry Cornwall's 'English Songs,' and other small poems presented to "Leigh Hunt, with the kind regards of the author." A MS. note adds, "The poems and lines which are marked in this book were marked by Leigh Hunt, who then returned it to me, and I gave him another copy. B. W. P." There is, too, a copy of the 'Sorrows of Werther,' with the autograph "M. W." (Mary Wollstonecraft), and the following MS. Note by Basil Montagu:—"Taken from the library of Mary Wollstonecraft Godwin, a short time before her death, to be preserved as a memorial of my respect and esteem for her. Sunday Morning, Sept. 10, 1797, 8 o'clock. B. M." On a copy of Mrs. Cowden Clarke's Concordance to Shakspeare, the following manuscript note occurs at the end of the Preface:—"Mary Cowden Clarke.

* Thus may we gather honey from the weeds,
And make a moral of the Devil himself.

—Note omitted at the particular request of the printer."

TALKING of Barry Cornwall, we may men-

tion that Mr. Bryan C. Waller, a nephew of the deceased poet, has in the press a volume of verse, entitled 'The Twilight Land,' which will be published by Messrs. Bell & Sons.

MR. R. K. DOUGLAS, of the British Museum Library, has been entrusted with the task of editing the *Proceedings* of the Oriental Congress, which will include the papers read before the various Sections.

THE members of the Sheffield Architectural and Archaeological Society have been making some inquiries into the state of the old Town Records, which are in the custody of the Church Burgesses and the Town Trustees of Sheffield. At their last meeting, Messrs. J. D. Leader and B. Bagshawe presented a long Report on these documents, and the former gentleman was authorized to take steps to obtain the permission of the Town Trustees to reproduce a fac-simile of the Charter of Thomas de Furnivall, dated 1297, which is supposed to be the origin of the Trust.

APROPOS of Sheffield, we may mention that a paper by Mr. S. I. Tucker, *Rouge Croix Pursuivant*, on the 'Descent of the Manor of Sheffield,' and an historical account of Broomhall, near the same town, by Mr. R. N. Philipps, will appear in the forthcoming *Journal* of the British Archaeological Association.

A NEW and revised edition of 'The Records of the Past' is in progress, and will shortly be issued.

M. GUILLAUME GUIZOT, son of the illustrious statesman, has been lately in London, engaged in making researches with respect to Early English literature, especially that of the Chaucer period, on which he is about to deliver a course of lectures at the Collège de France.

WITH reference to Mill's *Essays on Religion* and to the editor's prefatory remark, that "the volume was not withheld by him on account of reluctance to encounter whatever odium might result from the free expression of his opinions on religion," a Correspondent writes:

"Conversing with Mr. Mill, only a few weeks before his death, on the change in public opinion as regards the discussion of religious questions, I remarked that the time appeared to have come when free-thinkers might properly give full expression to their views. I was struck by the unusual vehemence of his answer, 'Yes, quite come.' I did not know that he was then actually planning the publication of the *Essay on 'Nature,'* which he had written fifteen or more years before, or that the 'Theism' was in manuscript, but the peculiar emphasis laid upon his words led me to believe that he was resolved to give public utterance of some sort to the opinions that he never concealed from his friends. He evidently considered that this season of religious 'revival'—taking such diverse forms as Ultramontanist and Ritualism on the one hand, and Spiritualism on the other,—called for some protest against Supernaturalism, as well as that the more or less illogical revolt of so large a portion of the public, apparent in the popularity of books like Dr. Colenso's and 'Essays and Reviews,' needed direction in surer channels than it threatened to take."

A NEW department has been inaugurated in the Guildhall Library and Museum by Mr. Overall, or rather two. The pictures of the Clockmakers' Company make the beginning of an historical loan gallery, and in another hall Mr. Overall has placed their fine collection of proof engravings of Earnshaw, Mudge,

Arnold, and so many eminent horologists. If other companies follow the example, Guildhall will soon make its mark among the special museums.

THE writer of the article on 'English Fugitive Songs and Lyrics,' in the current number of the *Edinburgh Review*, is Mr. George Barnett Smith.

A CORRESPONDENT remarks:—

"The University of Heidelberg seems doomed to lose her most eminent teachers one after another. Berlin has deprived Heidelberg of Helmholtz, Wattenbach, Zeller, and Treitschke, and now Leipzig has taken away Prof. Windscheid, the highest authority in the department of Civil Law in Germany. How long Bunsen and Kirchhoff will remain in Heidelberg nobody can venture to predict. A keen competition for the best men is going on in the Universities of Germany, Austria, and Switzerland. It is not as in England, where candidates are invited to apply and to send in testimonials on the occurrence of a vacancy. Eminent men of science in Germany are in the enviable position that they have their choice between accepting tempting offers or an increase of salary, which Governments invariably propose to retain their services. The increase in the rate of salaries in the last five years is even greater than in prices and expenditure. The sum of 2,000 or 3,000 florins used to be considered a fair remuneration for a University professor. Now 4,000 and 5,000 thalers are offered, and it must be said to the honour of some, refused. Fortunately pecuniary profit is not the only motive with men of science, although it must necessarily exercise great influence. Nobody will blame a man with a family, or even without a family, for accepting the highest price, freely and willingly paid for his labours. Under these circumstances the smaller German States have a hard fight in their competition with the larger. Baden, with a population and with resources hardly more than half those of Saxony, keeps up two Universities, one in Heidelberg and one in Freiburg. Saxony, having Leipzig alone to provide for, has lately succeeded in raising that University to the first place in Germany, throwing Munich and even Berlin into the shade. The last move in this game has been the engagement of Windscheid, which is a severe blow to Heidelberg. If the consequence were the union of the two Baden Universities, the Grand Duchy would be in a better position with regard to the higher education department than it is at present. Perhaps half a dozen of the smaller Universities might advantageously be dispensed with, for in some of them the expense is in no proportion to the benefit which the country derives from them."

A PARAGRAPH has been going the round of the German papers, and also of the English journals, which represents the attendance of students at Berlin University last summer as higher than that at Leipzig. This result, as the Leipzig authorities explain, has been achieved by counting not the matriculated students merely, but all who received permission to attend lectures. The number of the latter is, of course, much greater in the Prussian capital than in the Saxon city. But if the usual method be followed, and matriculated students alone counted, Berlin can boast of but 1,609, while Leipzig has 2,716.

THE Public Librarian of Leeds informs us that the plan which a Correspondent described in our columns a fortnight ago, as adopted in the Public Library at Boston, U.S., has been for some time in use at Leeds.

MRS. ARTHUR ARNOLD is translating Castellar's 'Life of Byron.'

MANY of the political culprits sentenced to death on the Continent are rather remarkable for their longevity. The Vicomte J. J. de

Naylies, author of 'Mémoires sur la Guerre d'Espagne pendant les Années 1808 à 1811' (Paris, 1817, 8vo.), after having been condemned to the last penalty of the law by Napoleon, on May 30th, 1811, died some months ago at the ripe age of eighty-five years. He was a native of Toulouse, and had been, under the Restoration, an officer in the "Gardes du Corps."

"THE French Canadians in Vermont," says the *New York Nation*, "have had, and perhaps still have, a newspaper printed in their own language. Their Massachusetts brethren are now to be similarly favoured. A *Courrier d'Holyoke* has been established in that flourishing manufacturing centre."

An effort is being made to establish a public library in Islington.

THE Christmas story of 'Once a Week' is from the pen of Mr. G. M. Fenn, author of 'Ship Ahoy!' and is entitled 'Sixty per Cent.: a Domestic Ditty.'

SCIENCE

DR. LANKESTER, F.R.S.

GENUINE lovers of nature are not so numerous that the departure of one of them from amongst us can be allowed to occur without a passing notice. The routine sequence of an onerous professional career most frequently leaves its followers, when not so employed, with no other desire than to while away the remaining hours of wakefulness in the comparatively unexciting formalities of social life. Few, very few, manifest any real pleasure in making the observation of the workings of nature their alternative for work, the exhausting work of an over-taxed life; and yet of Dr. Lankester we may say for certain that he exhibited this trait of character to perfection. Nothing to him was more fascinating than the undisturbed watching of the equally undisturbed minor forces continually in action in the natural objects which surround us in our every-day life; and there was a contagiousness about his enthusiastic admiration and description of less ordinary details, for the stimulating influence of which there is more than one who, having taken up his favourite branches of biology, has to thank him. There is no doubt that Dr. Lankester's influence was rather a direct one upon the minds of his audiences and numerous immediate friends, with whom his evident genuineness gave so much force to his observations, than upon the world at large. He has left no single work of great scientific importance, it is true; but his striving after thoroughness and accuracy in all scientific points with which he had the opportunity of dealing, together with his interest in showing their practical importance, has had a beneficial influence on many, which will be felt and appreciated in several directions for some considerable time to come.

His facility of expression has made Dr. Lankester a popular author, and no one was more willing than he to employ his special knowledge in writing for the promotion of scientific interests and the protection of humanity from many of the ills which can be either removed or mitigated by a little judiciously applied information.

The most important facts of his public life, active as it was, are soon told. Born in 1814, within a mile of the town of Woodbridge, in Suffolk, he received his medical education at University College; after which, in 1839, he obtained his M.D. at Heidelberg. In 1845 he was elected a Fellow of the Royal Society, and in 1862 was appointed Coroner for Central Middlesex. Between two and three months ago symptoms of diabetes manifested themselves, and his death on Friday in last week was directly caused by the formation of carbuncles, one of the most painful *sequela* of that disease.

Dr. Lankester was for a long time a frequent contributor to this journal; but of late years the pressing calls that his official position made upon his time, compelled him to abandon his connexion with periodical literature.

THE MOABITE POTTERY.

I HAVE just received fac-simile copies of the inscriptions as to which I reserved the expression of opinion in my last communication (*Athen.*, Sept. 12), together with Prof. Schlottman's attempt at translation, and Dr. Mordtmann's comments on the subject. Before attempting to give, in a condensed form, such an account as I hope will prove of interest to your readers, I wish to give you the result of a numeric analysis which seems to me to be extremely significant.

Herr Shapira, of Jerusalem, to whom our knowledge of the Moabite pottery, in the first instance, entirely due (although specimens have since been collected by totally independent persons, as Mr. W. Rawson), has made a careful analysis of the proportionate number of times that each letter recurs, in each of the several systems before described. Immediately on receiving a copy of this analysis, it occurred to me that it would be instructive to compare it with the proportionate number of letters used in the Hebrew Bible. Enumeration proving extremely tedious, I requested a well-known and eminent type-founder to inform me of the numbers of each letter that go to a fount of Hebrew type. This was obligingly supplied. I had then only to convert these actual numbers into per-centages, and a perfectly independent and trustworthy means of comparison was at once at hand. I send you a note of the result.

The six open letters, which it is the present western fashion to call consonants, but which are the historic homologues of the Greek and Latin vowels, form, in the printer's fount, 45.75 per cent. of the letters required. In the Moabite pottery they were given at about 45.5 per cent.

The proportions of these six letters, however, differ among themselves in the two cases. In the fount, the letter cheth has the ratio of 2.2 per cent., and the letter yod, the ratio of 1.7 per cent., of the alphabet. In the pottery, the cheth forms 7.5 per cent., and the yod, 6.5 per cent. Thus we have an indication of a more guttural vocalisation in the ancient language.

The vau is 5.5 per cent. in each analysis. The mem, an important consonant, is 8.2 per cent. in the fount, and 8 per cent. in the pottery.

With this significant indication, I come to the inscriptions on the vases.

No. 331 of Herr Shapira's list is No. 1 of Prof. Schlottman, and No. 2 of Mr. I. D. Heath. It was found, in 1872, at a town now called Masua; the name deserves note. It is much decayed, and the neck is wanting. It contains five lines of sunk or intaglio inscription. Of these, the two shorter lines are in Himyaritic, the three longer in Aramaic or Moabite.

No. 2 of Prof. Schlottman, No. 330 of Herr Shapira, presents eight lines of inscription, and one line which may be either a rude attempt at ornamentation, or a no less rude form of quasi-cuneiform writing; which, however, I fail to identify with either Persian, Median, or Assyrian. Of these, the first line is in cameo, or relief, in Moabite letters, amongst which a peculiar form of the yod occurs. This letter resembles a reversed capital F, with a dot over it, as in a small English i. The second and third lines, in Himyaritic letters, are depressed, or in intaglio. The fourth, fifth, and sixth are Moabite, in relief. The seventh and eighth are in Nabathean.

It is evident that in these vases we have, on the hypothesis of forgery, a certain and ready means of detection, by palaeographic analysis. In the case of authenticity, we have exactly that species of monument which is, above all others, of the most precious rarity, as it is trilingual, and possibly quadrilingual.

ROYAL INSTITUTION.—Nov. 2.—Warren De La Rue, Esq., D.C.L., V.P., in the chair.—Mr. C. F. Moxon, Sir D. L. Salomons, Bart., and Mr. H. A. Smith, were elected Members.

SOCIETY OF BIBLICAL ARCHAEOLOGY.—Nov. 3.—S. Birch, LL.D., President, in the chair.—The following papers were read: 'The Languages of the Cuneiform Inscriptions of Elam and Media,' by the Rev. A. H. Sayce, M.A.,—and 'Four new Syllabaries and a Bilingual Tablet,' translated and edited by H. F. Talbot.

MEETINGS FOR THE ENSUING WEEK.

- TUES. Anthropological, 8.—'Anthropology at Belfast,' Mr. F. W. Rudler; 'Anthropology at the Oriental Congress, London,' Mr. Hyde Clarke; 'Anthropology and Prehistoric Archaeology at Stockholm,' Mr. H. H. Howorth; 'Flint and Chert Implements from Falsacra,' Col. Lane Fox.
- Civil Engineers, 8.—'The Nagpur Waterworks, with Observations on the Rainfall, the Flow from the Ground, and Evaporation at Nagpur, and on the Fluctuation of Rainfall in India and other places,' Mr. A. R. Binnie.
- Geographical, 8.—'Discovery of New Arctic Lands by the Austro-Hungarian Expedition of 1873-4,' Lieut. Julius Payer.
- WED. Literature, 4.—Council.
- THURS. Royal Academy, 8.—'Chemistry,' Mr. S. F. Barff.
- Mathematical, 8.—Anniversary. 'Correlation in Space,' Dr. Hirst; 'A New View of the Lateral of the In- and Circumscribed Triangle,' Prof. Weistenhilme; 'Tidal Retardation,' J. H. Robin.
- FRI. London Anthropological, 8.—'Hunnebedden in Holland,' Dr. D. Lubach; 'Anthropological Notes collected during a Tour in Iceland, and Attempt to reach East Coast of Greenland,' Prof. G. W. Leitner.
- Astronomical, 8.
- New Shakespeare, 8.—'The "Weak Endings" of Shakespeare in Relation to the Chronology of his Plays,' Prof. J. K. Ingram.
- SAT. Botanic, 3.—Election of Fellows.

Science Gossip.

THE sad death of Dr. Francis E. Anstie is still fresh in the public mind, and it will be of interest to those acquainted with his life and labours to learn that some of their results will be embodied in a volume to be edited by Dr. Thomas Buzzard. It will contain Dr. Anstie's studies on Nervous Disorders, Alcoholism, and Heredity.

THE Council of the Society for the Promotion of Scientific Industry are making arrangements for an exhibition in Manchester in 1875, of appliances for economizing labour.

At the Annual Meeting of the Manchester Geological Society, Prof. Boyd Dawkins, formerly of the Geological Survey, now of Owens College, was elected President for the ensuing year.

INFORMATION has been received by the Liverpool Chamber of Commerce that the authorities of Algiers have resolved on holding a grand Exhibition there, to commence in November, 1875, and continue until the spring of the following year.

THE Indian Census of 1871-72 seems to be likely to prove of greater comparative importance than was expected. Ethnologists and geographers will be especially concerned to learn that one of the pet theories of most of their number is likely to be upset. To state the matter roughly,—what if India, and not China, be found to be the most populous country in the globe? The authorities of the India Office have ascertained, from a careful examination of the whole of the results of the late Indian Census, that the population of India is not less than 283,000,000. But they are of opinion that if it were possible to obtain a perfectly accurate Census of the inhabitants of the whole of the Protected States, of the hill and forest tribes, and of the tribes of the eastern frontier and the Sub-Himalayas, the total population of our Indian Empire would actually amount to not less than 300,000,000! It will be remembered that, a few years ago, the "one hundred and eighty millions of our Indian subjects" used to be spoken of, and latterly this has given place to the more liberal estimate of "two hundred millions." And now, it appears that we must talk of two hundred and eighty millions at least, when we speak of the population of India, if we wish to be even approximately accurate. But this is not all. A few years ago it used to be stated that the population of China amounted to 500,000,000. At the present time it is generally reckoned at 400,000,000. But there has been no Census of China, as there has been of the greater part of India. Indeed there are many reasons for the growing opinions of some that after all, the population of China may be

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found not to amount to more than 300,000,000. And if so, what then? May we not possibly find that India is as thickly populated as the Celestial Empire itself? In view of such a question being examined, it is patent that the recent Census of India is of unique comparative interest.

THE Royal Society of Victoria has recently issued a volume of its *Transactions*, containing a rich collection of scientific papers; but most of these have, unfortunately, grown old before publication. Another volume, however, bringing the *Transactions* up to date, is promised shortly.

M. A. FLAMANT, in *Les Mondes*, states that a few bundles of raw hemp completely expels weevils from granaries.

THE 'Bulletin des Spectroscopistes Italiens' has a noticeable paper by Schiaparelli, being 'Étude sur la Force de Répulsion qui se fait sentir dans les Comètes.' A good translation of this paper by M. A. Fortin is printed in *Les Mondes* for October 15.

FINE ARTS

EXHIBITION OF CABINET PICTURES IN OIL, Dudley Gallery, Regent Hall, Piccadilly.—THE EIGHTH ANNUAL EXHIBITION.—Open daily from 10 till 8.—Admission, 1s.; Catalogue, 6d.
GEORGE L. HALL, Hon. Sec.

THE TENTH ANNUAL EXHIBITION OF WATER-COLOUR DRAWINGS, by Artists of the British and Foreign Schools, is NOW OPEN at T. McLean's New Gallery, 7, Haymarket, next the Theatre.—Admission, 1s., including Catalogue.

NEW BRITISH INSTITUTION GALLERY, 30a, Old Bond Street.—THE TENTH EXHIBITION OF SELECT PICTURES BY BRITISH AND FOREIGN (chiefly Belgian) ARTISTS, is NOW OPEN.—Admission, including Catalogue, 1s.

WILL OPEN ON MONDAY, 10th inst., the NINTH EXHIBITION OF THE SOCIETY OF FRENCH ARTISTS, 168, New Bond Street. DESCHAMPS, Secretary.

DORÉ'S GREAT PICTURE OF 'CHRIST LEAVING THE PRETORIUM,' with 'The Dream of Pilate's Wife,' 'Night of the Crucifixion,' 'Christian Martyrs,' Francesca de Rimini, &c., at the DORÉ GALLERY, 35, New Bond Street. Ten to Six.—Admission, 1s.

GIFT BOOKS.

Fair Lusitania. By Catherine Charlotte Lady Jackson. Illustrated. (Bentley & Son.)—Lady Jackson visited Portugal, in defiance of the common opinion, that there is nothing to be seen or learnt there. She was rewarded by scenery of great magnificence and peculiar beauty, rich vegetation, Gothic and Moorish ruins, a glorious sea-board, rocks, brooks, and rivers in abundance, to say nothing of the pleasure of meeting members of a nation which, occupying an out-of-the-way corner of Europe, has been rather unwisely overlooked by those who race about under the guidance of Mr. Cook. The people are inquisitive, but civil, and even friendly; the hotels, though poor, are generally clean; the costumes quaint and homely as well as picturesque. The coast is so remarkable for the splendour of the sunsets over the Atlantic, that the natives have a tradition that many years after the Flood, Noah went to Portugal in order to see a really fine sunset, and was enchanted with what he saw. Even here, however, in the towns, old costumes are disappearing before Parisian fashions; so he who wishes to see Portugal had better make haste to follow in the steps of Lady Jackson, who visited the lions of the country from Lisbon (to detailed descriptions of the capital a large portion of the text before us is devoted), Cintra, Mafra, Oporto, Minho, Coimbra, Busaco, Batalha, Leira, Badajoz, and other places. The notes furnished on these places and their attractions, although neither profound nor particularly novel, have the merit of being readable and lively. The illustrative woodcuts are tolerably good.

The Amazon and Madeira Rivers: Sketches and Descriptions from the Note-Book of an Explorer. By F. Keller. Illustrated. (Chapman & Hall.)—Herr Keller was commissioned, by the Minister of Public Works at Rio de Janeiro, to explore the Madeira River, and to survey a line of railway along its banks. The text before us gives a popular account of his travels, and it describes with care and clearness, as well as with some vivacity, his canoeing and camping, his hunting and fishing, of which latter pursuit the reward was the capture of many strange fish; while the former

sport procured tapirs, wild hogs, monkeys, birds, and the capivara, to say nothing of amphibia, such as alligators. We find much information interesting to students of mankind in reference to slavery and its abolition, the importation of coolies, natives of the Southern States of North America, Germans, Indians of innumerable tribes, many of whom, although not divided by geographical barriers, have devised dialects quite unintelligible to each other; also, as to the prevalence of certain customs, e.g., anthropophagy, which the author avers to be practised by several tribes, as the Miranhas on the Amazon, and the Parentintins on the Madeira and Rio Negro. The usual details of commerce and agriculture are copiously given, and there are somewhat vivid descriptions of river and forest scenery. The most attractive portions of this book are the woodcuts, made from sketches by the author: these are not only excellent in themselves, but extremely interesting and picturesque. On the whole, the letter-press, though not at all sensational, supplies good reading to those who may care to follow the traveller and his canoes in a little-known region.

Little Rosebud's Album. Illustrated. (Partridge & Co.)—This is a child's book, comprising simple and somewhat "goody" narratives of a commonplace kind, and trivial woodcuts. Those taken from admirable works by W. Hunt are little better than caricatures of the originals. Other illustrations are ascribed to Sir J. Gilbert, Messrs. H. Weir, and R. Barnes: they too, possibly, may have suffered in the process of reproduction. We cannot praise any of them.

WINTER EXHIBITION, FRENCH GALLERY, Pall Mall.

THE student will turn to a small example, which lies on the sofa in this gallery of cabinet pictures, with more satisfaction than to any other painting in the place. This enjoyable picture is by Georges Jehan Vibert, an artist of Paris, a true son of the capital, who produced a highly attractive painting, which was at the *Salon* of 1870, and noticed by us in that year; it was called *Gulliver, fortement attaché au sol et cerné par l'armée* (No. 2871), and, if our memory does not deceive us, was exhibited at the French Gallery in the following year. 'Gulliver' was a cleverly painted picture, but it showed much less technical merit than that now before us, which is by no means to be compared with it either in size or in the labour expended on the design. M. Vibert's present contribution is styled *An Unequal Contest* (137), and shows a sort of Friar Tuck gambling with a bandit; the pair are in a ruined chamber or hall of a castle. The monk has the better of the game, and smiles with superior craft at his almost helpless antagonist's look; the expressions of both personages are admirably conceived, and show much real humour on the part of the artist, and their actions are, at least, equally well suited to the subject. But the technical charm of the picture culminates in the beauty of the handling throughout and the richness of the local colouring of many parts of the work. The brown frock of the friar is not unworthy of William Hunt's supreme skill in dealing with rich local colour in high keys. This may be studied with profit, also the flesh of the monk, its purplish and ruddy glow being given to perfection; and the modelling of the rubicund cheeks and the plump forehead is exemplary in its way. The mode in which the stained, broken surface of a wall on our left, behind the triumphant player, has been painted is capital, and a true example of crafty handling exercised with apparently consummate ease. The real solidity, and the seemingly ready manner in which that quality has been ensured, are especially attractive here.

The managers of this gallery deserve the thanks of those critics who hate trouble, for the manner in which they have, instead of hanging fifty small specimens there, covered a whole side of the room with a single huge picture of the effectively decorative sort, a portentous work, that forms a happy

illustration of what one might expect to result from a tolerably fortunate combination of the art of P. Veronese and Sir J. Gilbert when exercised in a grandiose way on one canvas and on figures that are rather larger than life. This work is by Herr Hans Makart, of Salzburg, a pupil of Piloty of Munich, who follows the mode of his master with extraordinary success, and yet shows, apart from a distinct reference to Veronese, no small amount of original power of painting. In respect to design, the debt to Venice is only too obvious. The picture created a sensation at Vienna, when it was recently shown there, apart from the great gathering in that capital. It represents *Venice doing Homage to Catarina Cornaro, Queen of Cyprus*, on a canvas which is thirty-five feet in length, and more than thirteen feet high. This is a tolerably good spectacular subject, thoroughly in the vein of Veronese, but not of higher account than is necessary for decorative purposes. The young queen is seated on a throne, with attendants and others, and is approached by damsels who kneel with baskets of flowers, and others, who, standing, bear vases and various gifts. It is a sumptuous picture, and the reader may conjecture what it is like from the comparison we have offered. The colour is rich and glowing, but rather feverish in several important parts, and there is lack of spontaneity in the subordinate figures on our left, who seem to have no particular business on the scene. Apart from the feverish colour, which obtains in the flesh as well as elsewhere, the carnations are rather chalky, and by no means free from excess of *chic*. Ponderously ornate in its conception, the design inclines decidedly to the spectacular side of painting, and after a short while our interest in it is exhausted.

No. 1, *A Meet in Bavaria*, by Herr J. Noerr, although cheerless in colour, shows spirited designing of horses, and the landscape is not ill-painted.—M. V. Chevilliard contributes two cleverly-painted little pictures, of the kind common at the *Salon*, remarkable for the precision of the artist's touch, exemplified in rather slight works. These are *A Monarchical Candidate* (6), a *curé* reading with a smile of political satisfaction at the professions recorded on an *affiche*, by M. Camel-Léon, the Monarchist-Liberal candidate for the department in which M. le *Curé* is interested. It is a capital piece of humour. *The Student's Recreation* (7) shows a lad of a seminary holding his top spinning in his open palm. This is full of spirit.—It seems to be the object of Mr. B. W. Leader's ambition to assume the mantle which has fallen from the shoulders of the late Mr. Boddington, the chief master of the so-called school of Barnes. Mr. Leader was, at least formerly, capable of better things than *On the River Lucy, North Wales* (10).

Mr. Burgess's *The First Cigarette* (17) is a rather large specimen, showing an old Turk watching a little boy while he rolls a cigarette. This is a good example of picture-making, and demonstrates the advantage an artist enjoys who possesses power to recognize some of the finer qualities of art, even if he has not skill to render them finely, e.g., Mr. Burgess has attained something like the sober harmonies of the colour of the Oriental tiles which line part of the interior occupied by his figures,—but he could not or did not care, to paint the purer elements of the colour of these decorations; and the same lack of purity of colour prevails throughout the picture. The handling shows dexterity, without spirit or precision. An air of commonness, approaching in some places vulgarity, pervades a picture which ought to be brilliant, but which, on the contrary, is heavily painted and without sparkle. The faces, with one exception, are commonplace; the exception is a trivial one, that of the urchin who, reclining behind the man, watches so intently the process of cigarette making.—M. L. Caille's *Baby's Bed-time* (23) is pretty, a child in a cradle.—M. A. Braith has two pictures here, of which *Feeding Time for the Calves* (25) is the better; the cattle show masculine skill in painting.—M. T. Weber's sea-piece, *Fishing Smacks in a Squall* (27), although it can boast of some superior qualities, is defective

in points. The surface of the waves is satiny, and the sky porcelain-like.—*A Wintery Day* (30), by M. Munthe, is a snow-piece, comprising a plain with sparse trees and thin hedge-rows, a lowering sky, with dense vapour about it. These are materials much loved by French artists, who paint them with technical zest and success, that are rare indeed in England. This is a capital example of colour, the elements being rich in that respect: it is charmingly handled. See *A Winter's Eve* (41), by the same.

M. E. Frère is not, by any means, at his best in the otherwise pretty little picture called *The New Earrings* (29); an elder sister fixes ornaments in the ears of her junior. The expressions of the faces and the attitudes are, as usual, capital, but the workmanship is less thorough than M. E. Frère's used to be.—*The Sonata Interrupted* (38), by M. Madrazo, is the crudest piece of *cliquanterie* we have seen by this painter, or any of his class—those who affect excess of sparkling brilliancy. The picture represents a coarse member of the *demi-monde* at the side of a piano. It is meretricious in execution and sentiment; a huge bouquet lying in white paper is the creditable portion of the work, really the sole element of technical value.—Observe a capital minor picture of M. Mesdag's in *At Anchor* (51).—Mr. F. Holl is sentimental, and means to be pathetic in his *A Deserter* (109). Such a man and two "Highlanders" *en grande tenue* (!), who have him in charge while all rest at the door of a cottage. This is cleverly produced, and "touchingly" conceived, but it is hardly worthy of being called a work of art.—*A Dutch Canal* (112), by M. Maris, deserves notice on account of its artistic qualities; a sketch of a sunny effect on a homely landscape.—*Madame Bischoff's Good-Night* (122) has some merits of a trite and threadbare kind.

On the whole, this is a collection of indifferent pictures. What we have already said will suffice to show that its interesting features are few, and, with one or two exceptions, their merits are not of a high order. Another exception is an old picture by Mr. Linnell, examination of which will be delightful to artists; this is styled *The Welsh Dairy Farm* (138), and includes figures at the gate of a moorland homestead, cattle and men and women, all fairly designed as an idyl; the scene, which is charmingly painted, is a view over lower plains to where mountains bar the view. The sky is lovely in feeling as well as in execution. A picture in the truest sense, rich in colour, perfect in keeping, and fine in tone.

Fine-Art Gossip.

A SPECIAL Exhibition of Drawings and unpublished Etchings by Mr. Legros has been arranged at the gallery of MM. Le Chevre & Co., Great Russell Street, Bloomsbury. It will be opened to the public on the 14th instant.

M. GANNEAU has discovered a rather curious Greek inscription on the buried side of one of the slabs used for the flooring of the Sakhra at Jerusalem.

IN Messrs. Agnew's gallery, Waterloo Place, may be seen a series of cleverly painted, but somewhat coarse and meretricious sketches by Mr. Keeley Halswelle, representing the fruits of twelve months' work in Venice, views of some of the principal buildings and vista in the city. Among the tolerably good examples are 'Palace on the Grand Canal, near the Casa D'Oro,' (9) and 'The Canareggio, entrance from the Grand Canal' (35).

At the Burlington Club Rooms, Mr. H. V. Tebb, jun., has deposited, for a time, his Greek coins and electrotypes from similar objects. The collection thus liberally displayed is well worth a visit from those who are prepared to enjoy fine examples of sculpture in the minor form by Greek artists of various periods. On Thursday last Mr. Poole, of the British Museum, read a lecture on Greek coins in general, and Mr. Tebb's collection in particular. The lecture was illustrated by diagrams.

"H. W." writes from Naples, under the date of November 3rd:—"Considerable interest has been created by a recent discovery at Pompeii. It is that of a painted wall in a house close to that usually called, of the Faun, and perhaps a little nearer than it is to the city walls. The subject is Orpheus playing on his cithara, whilst a number of animals, arrested by the music, stand around him. Orpheus is of colossal size; the head is beautiful, and the colours are extremely fresh and vivid. An exact copy is being made of it, as large as the original, which is to be placed amongst other fac-similes in the Museum. This discovery, in a neighbourhood which has already given forth such rich productions of art, holds out the promise of much that will be interesting to the birds of passage who are flocking in, and are expected in great numbers during the ensuing winter."

A CORRESPONDENT writes:—"I venture to trouble you on a point which has been lately referred to in your pages. In a review of a work on Cistercian abbeys a few weeks ago, it was mentioned that no abbey belonging to that order was ever adorned with stained glass. Now there are an infinite number of little bits of stained glass to be found within the precincts of Tintern Abbey, clearly the wreck of the once magnificent windows. In a recent visit (Sept. 27) to this abbey, the intelligent custodian, Sergeant-Major Masters, on being told what I had just read in the *Athenæum*, took my stick and scraped the gravel, and found, without the least difficulty, plenty of fragments of broken glass, and he added that cart-loads had been taken down to the Wye."—Our remark referred to the *Rule* of the Cistercian Order, thus quoted the learned author of the book in question:—"Vitrie albe tantum flant, exceptis Abbatibus que alterius Ordinis fuerint, que aliter factas tempore sue conversionis habuerint, poterunt retinere." In the later days of the Order, nearly all the stricter injunctions of its *Rule* were violated. As Tintern Abbey was of comparatively late origin, it may be one of the exceptions which prove the rule, especially as it does not come within the category of exceptions. But may not the fragments observed by our Correspondent have been originally of white glass, and become opalized or otherwise affected by the action of the earth with which they had been so long mixed?

M. RAPILLE, of Paris, has published a second and much-enlarged edition of the excellent '*L'Art du Dix-huitième Siècle*,' by MM. De Goncourt, which is devoted to the better-known painters of France who worked in the period indicated by the title, i. e., Watteau, Chardin, Boucher, La Tour, Greuze, Gravelot, Moreau, Fragonard, Prud'hon, and others.

MR. HOLMAN HUNT's picture, 'The Shadow of Death,' which has been lately on view at Oxford, will be shown to the public in the Exchange Rooms, Liverpool, on and after the 20th instant.

THE *Gazette des Beaux-Arts* for this month, among other interesting articles, contains an account of the Musée at Stockholm, the pictures of the German, Flemish, and Dutch schools, which is enriched by two pictures attributed to Jan Mateys, a 'Marriage at Cana,' by Jean de Trompes (?), fifteen pictures ascribed to Rubens, four undoubted examples by D. Teniers, a noble work by Rembrandt, of which the *Gazette* gives a fine etching by M. Walther, being 'Le Serment de Jean Ziska,' also 'S. Anastase méditant les Ecritures,' and a portrait of Saskia, Rembrandt's first wife, also represented at Madrid, Dresden, the famous picture with himself and Cassel, 'Un Soldat se préparant sonner de la Trompette,' and two others, the portrait of a young woman, and the portrait of an old woman; all these paintings are signed. Three pictures by P. de Hooghe. This article is by M. L. C. de Ris. The *Gazette* likewise contains papers on 'La Chausseure,' as illustrated in 'L'Exposition de l'Union Centrale des Beaux-Arts,' 'La Bibliothèque aux Champs-Élysées,' Dirck van Staren, with a capital etching, and others.

THE Exhibition of Works of Art and Industry in

Cincinnati, which closed, says the *New York Nation* on the 3rd ultimo, contained several pictures of interest which attracted a fairly numerous attendance of visitors when, a novelty much opposed to the city of the west, it was opened on Sunday. Among the paintings was one by Decamps, in which our contemporary regrets the abuse, or rather the use of a fallacious pigment on which we commented last week, i. e., asphaltum or bitumen, which are almost, if not perfectly, identical materials: it has darkened in the shadows to the point of being quite opaque. In this gallery were some rarities, and satirical works by Couture, and other works by MM. Breton, Müller, Cabaud, and Kraus. It appears that Haydon's 'Christ entering Jerusalem' has found a resting-place in the cathedral at Cincinnati.

MUSIC

SACRED HARMONIC SOCIETY.—Exeter Hall.—Conductor, Mr. Michael Costa. —FORTY-THIRD SEASON, 1874-5. —FRIDAY, November 29, Mendelssohn's 'ELIJAH.' Principal Vocalists: Madame Otto Alvalde, Miss Helen Horne, Miss A. Sterling, Mr. Severn, Mr. Vernon Rigby, Mr. Carter, Mr. C. Henry, and Mr. Sany. Organist, Mr. Willing.—Tickets, 2s. 6d., and 10s. 6d., now ready. Subscriptions for Ten Concerts: Stalls, 2s. 3d.; Gallery (Numbered, 2s. 3d. and 1s. 2d.; Reserved Area (Numbered in Rows), 2s. 3d., received at No. 6, Exeter Hall, from Ten till Five daily. Season Prospects now ready, and may be had at Exeter Hall and City and West-End Music-sellers.

MUSICAL EVENINGS.—Director, Mr. Henry Holmes.—FIRST CONCERT, WEDNESDAY, November 14, at Eight o'clock, St. George's Hall.—String Quartets: Schubert, in G, Op. 181; Beethoven, in C minor, No. 4; Sonata in E for Piano-forte and Violoncello, Walter Macfarlane; Soli: Paganini's 'Violin Concerto,' Series, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 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THE ROYAL ALBERT HALL.

THE Kensington edifice as yet has not been fortunate. Two grand mistakes were made at the beginning; the first consisted in opening the Hall for public concerts before a railroad had been constructed to convey the visitors to the building itself; the second error was, the absurdity of first testing the acoustic qualities of the Hall with a meagre band of amateur players, not to mention the ridiculous essays of solo singers in an empty locality. If there had been a performance with an orchestra of 150 instrumentalists of the first force and a *bona fide* chorus of 1,000 voices, we might never have heard of the outcry that the Hall was bad for sound. As it was, advantage was taken of some defects which have gradually been remedied, and a dead set was made against the edifice. The amateur committee who have hitherto controlled affairs appear to have tired of their labours, and they have leased the Hall to a firm of music publishers at a heavy rent, who have started a scheme for keeping the Hall open every night, except during two months of the year, and giving concerts, the character of which is thus indicated: Monday, "Ballad Night," like the London Ballad Concerts, it is to be presumed; Tuesday, "English Night," a revival, it may be supposed, of the system of the long-defunct British Society of Musicians; Wednesday, "Classical Night," this will partake of the nature of the Crystal Palace Saturday Concerts, the Philharmonic Society, and the British Orchestral Society; Thursday, "Oratorio Night," this, of course, is a renewal of the opposition to the Sacred Harmonic Society; Friday, "Wagner Night," this would seem to point to the extinction of the concerts of the Wagner Society; Saturday, "Popular Night," this is intended to introduce ballet and other dance music, as at the Promenade Concerts. To carry out this nightly variation of the programme, a permanent orchestra of seventy players has been engaged, and the chorus will be that of the Royal Albert Hall Choral Society, first directed by M. Gounod, and next by Mr. Barnby. Soloists of eminence, both vocal and instrumental, have been engaged. There will be five standing conductors: Messrs. Barnby, J. F. Barnett, E. Dannreuther, Signor Randegger, and Sir Julius Benedict, besides Mr. D. Godfrey for the military music. M. Guilmant and Dr. Stainer are to be the organists.

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XUM

We recognize no particular novelty in the programme put forth by Messrs. Novello, Ewer & Co. They have, in fact, adopted the *modi operandi* of various associations, living or dead. The only thing excluded is classical chamber composition; so the Musical Union and the Monday Popular Concerts are, at all events, not menaced. There has been a cry of "Monopoly" raised against the scheme, but there is no fear of that with the keen competition that prevails in the musical world. If the concerts are on a "complete scale," and should prove "imposing," as the programme promises, a public ought to be found in the western district as at other points of the compass. Our climate militates certainly against nightly concerts, and distance will be a hindrance to many, but the most serious objection we see to the plan is the difficulty of rehearsals. How are these to be secured with such daily changes of programme, and with such calls on the time of the artists?

With the commercial prospects of this enterprise, musical circles have nothing to do; for them the question is, will the concerts be attractive? Will they present points of excellence beyond those hitherto attained? Whether, as a speculation, it is worth while for a publishing firm to lose so much per annum by the concerts, provided they can increase the sale of their publications, is a matter which concerns only Messrs. Novello, Ewer & Co.; but we cannot, at all events, forget the debt of gratitude that is due to Mr. Alfred Novello, the founder of the firm, who was the first to publish works of the sacred school at such cheap rates as enabled even the poorest classes of the community to join choral societies, and to have their own copies of the oratorios and other compositions. We regret that the existing firm has not adhered to its original plan of introducing an entirely new programme of oratorio music; steadily followed up, the system would, in the long run, have answered. The new undertaking must rest its hopes of ultimate success on the introduction of a new and varied *répertoire*. A band of seventy players and even eminent solo singers and show instrumentalists will not draw people to Kensington, if we are to be treated to a ceaseless repetition of the music which is done to death at concerts in the heart of the metropolis. The opening performance will be this evening (Saturday).

A BEETHOVEN RECITAL.

PIANISTS in this country have generally been sparing in their selections from the latest compositions of Beethoven. The run has been upon the works of his early and middle periods, for the difficulties of the sonatas of the latest period have dismayed our artists. It is to the credit of Madame Arabella Goddard, that she made first known at the Monday Popular Concerts Op. 101, in A major, an example followed by Madame Schumann; but Madame Goddard's greatest achievement was that of the introduction of the B flat, Op. 106, in 1867, and her success induced her to play the C minor, Op. 111. Of Beethoven's Variations we have had the F major, Op. 34, and those of the C minor, Op. 36, but not too often. The Diabelli variations, if we mistake not, were never executed before last Saturday, at the first recital this season of Dr. Von Bülow, who accomplished one of the most prodigious *tours de force* within the remembrance of the most venerable professor or amateur. It must not be surmised that two hours of pianoforte playing without cessation are unparalleled,—quite the contrary; but it was the choice of the pieces that made the audience marvel. If Mendelssohn, strong as he was, had been asked in his time, not two score of years since, first, whether a player could be found to attack the Sonata Pathétique in C minor, Op. 13, the Grand Sonata in B flat, Op. 106, and the Thirty-three Variations on Diabelli's Waltz in C major, Op. 120, at one recital; and secondly, whether an appreciative public of all classes of the community could be got to sit out such a performance,—the composer

of the 'St. Paul' and the 'Elijah' would have treated the question as a joke, and he would have pronounced the feat physically impossible, and have expressed his belief that even in his own country the most rabid classicists could not be induced to stand the wear and tear of following such a complex sonata as the B flat, Op. 106, and then be further taxed by listening to a series of variations, occupying three-quarters of an hour in their execution. But the player has been found, and what is still more significant and even important, the hearers, and but very few signs of exit were observed until the last note of the thirty-third variation was completed, and then such a burst of continued cheering broke forth from the audience as is rarely heard within the walls of St. James's Hall.

The *Athenæum* referred specially to the pianist's interpretation of the B flat Sonata when he first played it at his recital on the 3rd of December, 1873. On that occasion such was the sensation that he actually accepted *encores* for the *scherzo* and for the final *fugue*. Upon Saturday, he prudently accepted the re-demand for the *scherzo* only. His reading of the Pathetic Sonata we have also noticed on a former occasion. But the thirty-three variations were quite a novelty to English connoisseurs. Dr. Von Bülow did play last year the Variations and Fugue, Op. 35, in E flat major, and perhaps this prompted him to introduce the Waltz with the variations. The origin of this curious composition was a request of Diabelli's, who was both professor and publisher in Vienna, and a German, despite his Italian name; he wanted to print something by Beethoven with which his (Diabelli's) name should be associated, and he wrote, therefore, the Tema in three-four time *vivace*, for his client, for he acted as Beethoven's agent in many things, to exercise his fancy upon. But whenever he asked Beethoven if he had completed the variations, the response was that one had just been written, and this went on for some years before Op. 120 was finished. In Dr. Von Bülow's programme it is called his "Last Pianoforte Work," but there are the six Bagatellen, Op. 126, and the Rondo a Capriccio, Op. 129. According to the dates supplied by Nottebohm and Thayer, in the year 1823 probably, as they state, the Diabelli waltz appeared, but there were certainly pianoforte compositions after that period. Be this as it may, in these variations the fancy of Beethoven ran riot. The title is, in fact, a misnomer, for each variation is a perfect study of itself. He seems to have revelled in the notion of showing Diabelli how utterly independent he was of the waltz text; but the essential elements of the Beethoven forms and ideas will be found embodied. Vivacity is, perhaps, the predominant feeling, but the deep-toned undercurrent of pathos will be felt in the 14th, *grave e maestoso*; in No. 20, the *andante*; in No. 29, the *adagio*; in No. 30, the *andante sempre cantabile*; in No. 31, the *largo molto espressivo*; in Nos. 24 and 32 are *fugues*, and, as if to indicate that he could launch all the attributes of a symphony with variations, the model *minuets* and *scherzos* will be found. What aim Beethoven can have had in thus taxing the digital dexterity of the most expert executant, in exacting from the performer the most passionate sentiment, and in exercising his physical powers of endurance by more than forty minutes of incessant playing, it is impossible to guess. There is no break as in a sonata; it is continuity, perpetual motion in fact until the final note is touched. Dr. Von Bülow again did his afternoon's work from memory; but a repetition of the B flat and the variations in one recital is not to be recommended. It is taxing the brain too much. As an exponent of the pianoforte works of Beethoven, whether with or without orchestra, the supremacy of Dr. Von Bülow is now generally endorsed throughout Germany, in the towns where musicians and connoisseurs most do congregate. In the sonatas especially all the attributes of the higher development school are strongly displayed by Dr. Von

Bülow, who has given substantial reasons for his readings in the Stuttgart-Cotta edition of the Pianoforte Solos from Op. 53 to Op. 129. In the *Athenæum* of the 1st of August, ante 2440, this annotated edition was noticed. It is a pity there is no English translation of the two volumes edited by him, which, whilst they show his critical and æsthetic powers, prove that his enthusiastic interpretations are based on a thorough knowledge and appreciation of the mighty master-mind of music. Dr. Von Bülow exercises a powerful influence on his hearers; and he held them spell-bound during the execution of music exacting unceasing attention. It is with Beethoven as with Shakspeare. As there can be no monopoly in the creation of the characters assumed by any artist, so in the pianoforte pieces of Beethoven the individuality of an executant can be independently shown.

CONCERTS.

It may naturally be assumed that such a master of orchestration as Herr Brahms would score the subjects of Hungarian Dances with the utmost skill. Whilst he has preserved their characteristics, those in G minor, in F allegretto, and in F presto, have been treated in a picturesque manner. Herr Brahms has not, like Herr Joachim and Dr. Liszt, the incentive of nationality when setting these peculiar tunes. Haydn's Symphony in C (No. 1 of the Salomon set, expressly composed for London) was a novelty at Sydenham last Saturday. The work is, as usual, clear and bright, although not one of the most brilliant productions of Papa Haydn. The death of M. Papé, the clarinetist, has paved the way for a young player, Mr. Clinton, who executed Weber's concerto in E flat, a trying composition for a *débutant*, as the clarinet was the pet instrument of the composer of 'Der Freischütz,' and he wrote some charming pieces for it. The newcomer has made his mark; he possesses the first qualification, purity of tone, and he overcame most of the difficulties with no ordinary skill. The overtures were Rossini's 'Siege of Corinth,' and Mendelssohn's 'Midsummer Night's Dream.' The solo singers were Madame Campobello-Sinico and Mr. E. Lloyd; the former gave Beethoven's 'Ah, perfido,' and the Page's Song from Signor Verdi's 'Ballo in Maschera,' 'Saper vorreste'; the tenor sang an air from Gluck's 'Iphigenia' and Beethoven's 'Adelaide.' No fault can be found with such sound selections by vocalists. Mr. R. Beringer was the accompanist to the love-song.

The benefit concerts of artists have commenced at an early period; Miss Ellen Horne has set the example by an evening programme in St. James's Hall on the 4th, having Sir J. Benedict, Signor Randegger, Messrs. T. Halley and S. Jarvis, as accompanists, and Mesdames Poole and Jose Sherrington, and M. Severn, Messrs. H. Guy, Wadmore, and Lewis Thomas as vocalists, besides herself, a soprano of no mean merit. The solo instrumentalists were Miss Emma Barnett, pianist; Mr. Henry Holmes, violinist; the former playing remarkably well a fantasia on themes from her brother's cantata, 'The Ancient Mariner,' and the latter distinguishing himself in two solos by Spohr. The vocal pieces were by Handel, Weber, Schubert, Meyerbeer, Ricci, Sir W. S. Bennett, Sir J. Benedict, and Signori Randegger and Pinsuti; but the singing calls for no special notice, being of average quality. We may, however, mention that the *début* of a new baritone-basso, Mr. Snazelle, was quite successful, despite a rather over-ambitious attempt in Rossini's 'Sorgete,' from 'Muvnetto Secondo,' one of Signor Tamburini's most florid essays, and which Mr. Santley recently sang so artistically. The audience encored Mr. Snazelle, of whom, no doubt, we shall have more to say soon.

The students of the Royal Academy of Music had their first Evening Concert on the 5th inst., in the Hanover Square Rooms, conducted by Mr. Walter Macfarren.

NEW OPERAS IN PARIS.

Two new operas by naturalized foreigners were produced in Paris last week, one with immense success, the other with only a *succès d'estime*. It is M. Offenbach who has achieved the triumph—it is Mr. Henry Litoff, an Englishman, who has been moderately successful. It is curious that these two musicians should have originally been strong disciples of the classic school, and that both made their names, in the first instance, as solo instrumentalists, the German on the violoncello, the Englishman by the pianoforte. The new three-act *opéra comique*, by the latter, first represented on the 29th ult., at the Théâtre des Folies-Dramatiques, has been injured by rather a heavy libretto from the pens of MM. A. Denney and H. Chabrilat. The incidents are based on the tale by La Fontaine, of Zair, the Soudan of Alexandria, whose daughter Alacié is wooed and won by Mamolin, Roi des Garbes, despite the many suitors for her hand. Some *situations risquées* were not relished. Mr. Litoff has not been so happy in his score as he was in 'Abelard et Héloïse,' in which he abandoned the German romantic school of Weber and Wagner, to become a musician who could write in a truly comic vein. But in the present piece he has gone back too freely to the style which suggested his 'Robespierre' overture, and he has shown too much of the lamp. He possesses grace, taste, and elegance, but spontaneity and freshness are too often absent. He had the advantage of the ability of Mlle. Van Ghell in the part of the heroine; M. Lucio was Zair; the capital comedian, M. Milher, was Mamolin, and M. Widmer and M. Hamburger were also included in the cast. Perhaps the fact that Auber has set the same subject operated against Mr. Litoff.

M. Offenbach had a capital book from his colleague, M. Millaud; it is called 'Madame l'Archiduc,' and the fun arises from the abdication of the Prince, and the elevation to the throne of his servant Marietta. It is enough to state that this part is allotted to the irresistible Madame Judic. She is well supported by Madame Grivot as Captain Fortunato, and M. Daubray as the Archiduc. Nearly the whole of the first act was encored, the couplets sung by Madame Judic, 'Un p'tit bonhomme,' rousing the frequenters of the Bouffes-Parisiens to enthusiasm last Saturday. There are a Quatuor des Baisers, a Quatuor Anglais, a Sextuor de l'Alphabet, a melody, 'Tais-toi,' and the concerted piece, 'Pas ça! Pas ça,'—all numbers which took the house by storm. The sonorous unisons and the pronounced rhythms of M. Offenbach are so infectious, that the hearers do not note the absence of ideas. We learn that Messrs. Cramer & Co. have acquired the right of publication and of representation for England, the Colonies, and the United States. It is to be hoped the firm will not deal with M. Offenbach, as they did with M. Lecocq in the case of 'The Black Prince.'

Musical Gossip.

The forty-third season of the Sacred Harmonic Society will be commenced in Exeter Hall, on the 20th inst., with the 'Elijah' of Mendelssohn; Sir Michael Costa, who will return next week from Berlin, conductor as usual. The oratorios and other works promised by the Committee are 'Solomon,' 'Messiah,' and 'Israel in Egypt,' by Handel; 'St. Paul' and 'Athalia,' by Mendelssohn; the 'Creation,' by Haydn; 'St. John the Baptist,' by Mr. G. Macfarren; Mozart's Mass, No. 1, and 'Eli,' by Sir M. Costa. The leading artists of the day are engaged as solo singers, and the band and chorus will be carefully selected, so as to blend first-class professional players and chorists with the best amateurs available.

THERE are three musical entertainments for this day (Saturday), namely, the Fifth Saturday Afternoon Sydenham Concert; the Second Pianoforte Recital of Dr. Von Bülow, in St. James's Hall; and the first of the Royal Albert Hall Evening Concerts under the new dynasty. The first Monday Popular Concert will be on the 9th instant.

THE meetings of the Società Lirica, of Belgravia, under the direction of Prof. Ella, were commenced for the season on Wednesday, with the Spring and Winter sections of Haydn's 'Seasons.'

MR. SYDNEY SMITH gave his first Pianoforte Recital, on the 4th, in the Hanover Square Rooms, aided by his pupil, Mr. Sneider. The vocalists were Madame Pauline Rita, Miss A. Bayles, and Mr. Wadmore, with Sir J. Benedict and Herr Meyer Lutz as accompanists.

A COMMITTEE of noblemen and gentlemen more or less connected with music have resolved to raise a subscription to present Sir Julius Benedict with a testimonial for his long professional services in this country since he arrived in London in 1835, under the auspices of Madame Malibran, who, the same year, introduced Balfe here after his successes at Milan. The early career of the pupil of Weber was in Naples, as Director of the Fondo Opera-house, where he produced two works. He was the conductor of the Opera Buffa at the Lyceum, with Mr. John Mitchell as director. We need not dwell on a career so well known as that of Sir J. Benedict, who was knighted in 1871; but, without reference to his compositions, when it is stated that he has instructed some 8,000 pupils, the activity of his professional life can be appreciated. In this month he will attain his seventieth year, and it is this period which has been selected by his friends and admirers to prove their admiration of his fidelity to art. No artist has more freely given his gratuitous services for innumerable charitable purposes.

THE praiseworthy attempt to raise the standard of taste in Glasgow by the institution of regular Orchestral Concerts, has, we learn from the *Glasgow News* of Wednesday, been successfully commenced. The conductor is Mr. Lambert, a local professor, always foremost in the promotion of knowledge of classical music. The *chef d'attaque* was Mr. Carrodus, and in the band were some of our leading London players. The symphonies were the 'Jupiter' of Mozart and the 'Pastorale' of Beethoven; the overtures were Weber's 'Oberon' and Auber's 'Masaniello.' Besides these orchestral gems there was Beethoven's Concerto in C minor, No. 3, the pianoforte part of which was admirably played by M. Theodore Ritter. The sensation of the scheme was Herr Wagner's 'Tannhäuser' March and Chorus, which was rapturously redemanded. Herr Taubert's 'Liebesliedchen,' from 'The Tempest,' for stringed and oboe (M. Lavigne), was also performed. Madame Carlotta Patti was the solo vocalist. The City Hall was quite filled.

THE *Revue et Gazette Musicale* thus refers to the *pasticcio*, 'The Black Prince,' noticed in last week's *Athenæum*, under the heading of 'How to concoct a Comedy-Bouffe':—'L'auteur qui se voit ainsi travesti, et qui n'ignore pas ce dont est capable le bon goût anglais en pareil cas, est fort mécontent: on le serait à moins. Un recours légal contre un pareil abus serait, il ne l'ignore pas, illusoire en Angleterre. C'est probablement le seul pays où l'on puisse, sans trop redouter des tribunaux, dénaturer et démembrer des ouvrages pour fabriquer avec leurs fragments, quelque chose d'informe où rien n'est à sa place et où la musique jure avec les paroles.'

THE Italian Opera-house at Tiflis (Georgia) has been destroyed by fire.

SHAKESPEARE'S 'Taming of the Shrew' has been set as a four-act opera, by Herr Hermann Götz, of Zurich, at the Court Theatre in Mannheim; the work was quite successful. Herr Erkel, the popular Hungarian composer, is writing for the National Theatre at Pest, an opera, 'King Stephen'; his son Alexander has composed one for the same house, called 'King Solomon.'

THE new theatre in Copenhagen was opened on the 15th of last month, with a cantata by Herr Kuhlau, which contains Danish National airs. The new Opera-house was found bad for sound with the audience in it—a bad sign. We may repeat here that no importance can be attached to the late trials of the new Grand Opera-house in Paris made with the theatre empty; it is only when

it is filled, and the stage has all its accessories, that the acoustical attributes can be ascertained with certainty.

HERR MAX STRAKOSCH stated in his advertisements, announcing the *début* of Mlle. Albani, the Canadian *prima donna*, in New York, in the 'Sonnambula,' that the lady was American, and that in Italy, Russia, France, and England she had mastered the *répertoire* of Madame Adeline Patti, Madame Nilsson, and Madame Pauline Lucca. The lady, despite this foolish puffing, has pleased the subscribers at the Royal Academy of Music. Her second character was Lucia Signor Marchetti's 'Ruy Blas,' with Signora Potentini, Miss Cary, Signori Carpi, Del Puente, and Fiorini, has been a great success.

THE Festival of the Ramazan, in Constantinople, has been marked by the production of an opera in Turkish and the foundation of an Opera-house for the Moslem quarter of Stamboul. The name of the piece is 'Arifin-heilessi'; the composer is Mr. Digran Chohajian (= Tailorson), an Armenian; and the authors of the *libretto* are Haled Bey, Mahir Bey, and other Turkish gentlemen. The piece was received with enthusiasm by a crowded house. The Turkish and Armenian dramas are now permanent, and at Constantinople have more than one theatre. It is strange that the effort of the Armenian patriots to construct an Anti-Turkish tragic theatre has laid solid foundations for Turkish comedy, which brings in a wider audience, and is better appreciated by young Armenia than the so-called national drama.

DRAMA

THEATRE ROYAL DRURY LANE.—Sole Lessee and Manager, F. E. Chatterton.—Immense success of 'RICHARD CŒUR DE LION,' vide public press. On MONDAY, and DURING the WEEK, at 8 o'clock, 'NOBODY IN LONDON,' at 7.40, 'RICHARD CŒUR DE LION.' Mr. James Anderson, Mr. R. Dolman, Mr. W. Ferriss, and Mr. Crewick. Miss Wallis, and Miss Beattie King. HERE, THERE, and EVERYWHERE, Mr. F. Evans and troupe. — Prices, from 6d. to 5s. Doors open at 8.30; commence at 8.45.—Box-office open from 10 till 5 daily.

THE WEEK.

MR. IRVING'S HAMLET.

MR. IRVING'S career bears some resemblance to that of Mr. Fechter, the most distinguished of his immediate predecessors in the rôle he now assumes. Putting on one side those preliminary years which the Frenchman occupied in the study of sculpture and in dramatic performances in Italy and Germany, and the Englishman in the pursuit of his profession in the country, and dating the commencement of the artist life of each from his appearance on a theatre in Paris or London, we find that the two actors commenced in comedy, passed through varying forms of melo-drama to the romantic and the poetic drama, and attained the climax in Shakspeare. There is this difference, however, that while Mr. Fechter rose slowly, through successive stages, looking carefully to his foothold, Mr. Irving has gone lightly and easily over the ground, and has reached the summit with but little exertion.

Since Mr. Irving, in Digby Grant, first won from the public a recognition of his talents in comedy, he has appeared in about half-a-dozen characters, of which two, Mathias in 'The Bells,' and Eugene Aram, belong to full-blooded melo-drama; three, Philip, Richelieu, and Claude Melnotte, to the romantic; and one, Charles the First, to the poetic drama. These distinctions may be arbitrary. There is no beating the bounds of the dramatic parishes, and it is not at times easy to know to which category to assign a piece. It is, however, clear that most forms of drama which the public taste accepts have been tried by Mr. Irving with more or less success, and that in the end the stage prize has fallen into his

hands, and he has played Hamlet before a London audience.

It would be unfair to assume that the reason why Hamlet is so favourite a rôle with actors is because it is the longest in the acted drama. In spite of a recommendation so powerful, a more difficult and thankless part, so far as the actor is concerned, does not exist. Of all Shakspeare's great plays it belongs most distinctly to the closet. Richard, Macbeth, Shylock, Othello, Julius Caesar, Antony, Lear even, are men of action whose deeds can be counterfeited with some hope of success. Hamlet is the scholar, and as all like to see the exaltation of their own class, he is the scholar's special favourite. So meditative and reflective is he, that Germans have taken him for the type of their nationality, and German criticism has left no aspect of his character unexamined. We might go further, and say it has investigated a good many phases which have no existence except in Teutonic imagination. So long, however, as every scholar throughout civilization retains an individual conception of Hamlet, the actor who undertakes to present it will always encounter exceptional risks.

It does not follow because the risk is great it is not to be challenged. The words of the Marquis of Montrose are true in more respects than one; and in acting, as in love,

He either fears his fate too much,
Or his deserts are small,
That dares not put it to the touch
To gain or lose it all.

Mr. Irving has put his fate "to the touch," and has come off, if not victorious, at least unshamed.

To pronounce an absolute and a comprehensive opinion upon the entire performance is a task of extreme difficulty; to dwell upon the merits and defects of single scenes or passages is one that might prove endless. Our endeavour is confined accordingly to mentioning a few prominent points in the impersonation and drawing attention to its broader features. Of the whole, we are justified in saying that it is interesting and intellectual in an eminent degree. From the efforts of would-be tragedians it is separated by an absolute abyss. The character has been studied with care and intelligence, and the conception throughout is elevated and sustained. If we judge it by its effects upon the audience, its triumph is assured. As no event has created more profound interest, no audience at any previous representation of modern days has been more capable and more critical. Slowly and reluctantly it came under the spell of the conception, and at the close of the third act it was riveted in a way such as we read of in records of past performances, but scarcely, so far as English acting is concerned, can recall. To come thus under the spell of a powerful representation, it is not necessary, be it remembered, to agree with the interpretation so far as its intellectual basis is concerned. Those even who dissent most widely from the idea of the character embodied by Mr. Irving will not deny having yielded, for a time at least, to the empire at one or two points exercised. To give our own estimate of Hamlet is but to add one more to the many attempts to fix the impalpable which art and criticism have essayed. Define and theorize

as you will, there is an expression in the face you cannot get upon canvas—an influence in the elixir you cannot separate or detect. Mr. Irving has read, apparently, most that German criticism has said, and has sought to embody what is best in its opinions. He presents a prince melancholy in his mood, but capable of short fits of cheerfulness and even of light-heartedness; courteous in manner, though familiar; benign in disposition; averse from action; and anxious, as it seems, to divest himself of the terrible responsibilities thrust upon him. His "antic" fashions are all assumed, and his pulse beats "healthful music." So strongly is this conveyed, that the words he addresses to Horatio seem extorted from his own inner consciousness:—

Blest are those
Whose blood and judgment are so well commingled,
That they are not a pipe for fortune's finger
To sound what stop she please.

Without stopping to debate the question some writers have tried of late to elevate into importance, whether any real madness should be revealed underneath the "antic" disposition of Hamlet, it may be said that most inspiration and most Fate-ful manifestations are accompanied by some disturbance of mental balance. The "heat" of the "pale-mouthed prophet dreaming" is, in itself, a species of madness, and the actions of men under the direct sway of supernatural influences can never be conformable to ordinary standards. Mr. Irving fails to present that possession which the circumstances warrant. He does not even, as it seems, seek to depict it. His melancholy is that of a man who is sorry for himself and who loathes the incest and murder he is compelled to scourge. It is not that, however, of one on whom the gods have stamped their signet. No burden of destiny weighs upon him; no shuddering sense that between him and human sympathy and human enjoyment stands a pale, menacing, and rebukeful phantom. The varied tempers and moods, indeed, are intellectual, and the mystic and encompassing dread that can never quit a man with so terrible a mission are unseen. His action is abrupt, nervous, and almost fidgety, and there is an absence of the repose which is so powerful an influence in Art. His step, short and frequently jerky, shows also want of the self-reliance which should spring from perfect mastery of the part.

While pointing to these deficiencies of conception and of execution, we are putting on one side many remarkable beauties. The manner in which the Ghost's counsel is heard is finely indicative of reverence and affection struggling with terror; the advice to the Players is given with admirable art; the rebuke of Rosencrantz and Guildenstern is full of fire; and the scene in the Queen's chamber is presented with remarkable pathos. The best scene of all in the interpretation is that in which Hamlet utters his rhapsody after his stratagem to "catch the conscience of the King" has proved successful, and ends by throwing himself into the seat previously occupied by the discomfited monarch.

These are but a few of many noteworthy features in Mr. Irving's performance. In a case like the present it is but fair to credit the principal actor with the invention of many of the effects which prove most telling. The admirable fencing-scene, accordingly, between

Hamlet and Laertes (Mr. Leathes) must be attributed to Mr. Irving. Both combatants looked admirably picturesque, and by both the fight was finely managed. Not less good was the manner in which the death of the King was compassed. Specially fine, moreover, was the awe-stricken face of Miss Pouncefort, as *Gertrude*, when she heard her son's arraignment. A countenance more charged with tears has seldom been seen. Mr. Conway's bright and refined picture of *Osric*, and Mr. George Neville's graceful appearance and intelligent acting as *Horatio*, deserve mention. Mr. Compton's *Gravedigger* is the best the stage supplies; and Mr. Chippendale's *Polonius* affords as good a presentation as can be expected of a character the most perplexing and irreconcilable in Shakspeare. We are often disposed to ask if the gags of the first actor have not got incorporated into the text of this part in a larger proportion than usual. Miss Isabel Bateman as *Ophelia*, Mr. T. Mead as the *Ghost*, and Mr. Swinbourne as the *King*, make up the remainder of the cast so far as the principal characters are concerned.

Before quitting a performance which, noteworthy as showing that artistic effect and purpose in tragedy still survive, is yet more noteworthy as marking a stage in the history of theatrical art, since it shows the final abandonment of old traditions of acting and of conventions of declamation, we may speculate as to whether, in presence of the changes now in operation, our theories of Art will have to be reconsidered. After all, a drama is a mimic presentation, and not a real one. So long as we do not kill our actors, like Roman gladiators, we must have a portion, at least, of the presentation conventional. If the style Mr. Irving adopts of giving Shakspeare's soliloquies is that of the future, we in England are as far ahead of French art as we were in the days when Talma learned in England the lessons he transmitted to France, and on which the French school is founded. Where, moreover, may be asked, is the conventional to begin? Leaving these questions for the present unanswered, we may own, in one respect, a special obligation to Mr. Irving. In a performance that is revolutionary, and that would have appeared more so but for the previous experiment of Mr. Fechter, he makes no changes for the sake of change. Occasionally, as when he breaks the pipe that he has used for purpose of illustration, his new business is unimportant. It is generally, however, significant, even when we think it is wrong.

Dramatic Gossip.

THE Princess of Wales is, we hope, an authority in morals that even the Lord Chamberlain might be content to follow. During her stay in Paris last week she went to see 'La Princesse Georges,' which he forbids in England.

A CURIOUSLY old-fashioned farce, by Mr. R. Reece, entitled 'Green Old Age,' has been produced at the Vaudeville Theatre. Two husbands, unreasonably jealous, dress as two old pensioners, to spy at their ease the misdeeds of their wives. The wives, on their own part, having found out the plot, strive to teach the husbands better by flirting outrageously with two young fellows who prove afterwards to be their brothers. As Mr. James and Mr. Thorne play the two husbands, and Miss Bishop and Miss Roselle the two wives, the whole goes

with spirit. Some pretty music by Mr. F. Clay and the author is introduced.

On the 13th of October last, with befitting ceremonial, the mortal remains of Spain's greatest dramatic poet, Don Pedro Calderon de la Barca, were removed from one of the chapels of San Francisco el Grande, Madrid, to the cemetery of San Nicolás. In the year 1869, the Government of that day issued a decree establishing as a National Pantheon the said church of San Francisco. The decree having become a dead letter, the Junta of the Sacramental of San Nicolás solicited and obtained permission from the present Government to deposit the ashes of the author of 'La Vida es Sueño' in the modest grave from which they had been removed in 1869.

'AMY ROBERTS,' Mr. Halliday's adaptation of 'Kenilworth,' has been revived at the Standard Theatre, with Miss Frances Bouverie in the part of the heroine. Miss Bouverie gives capably the girlish side of the character, and imparts to the coquettish of Amy with Leicester a touch of banter which is appropriate and effective. In the stronger scenes the effect of the large stage and theatre tells upon the physical powers of the actress. Mr. Pennington's Leicester is ultra melo-dramatic. Miss Eleanor Bufton is Queen Elizabeth, and Mr. James Bennett, Varney.

'LE DEMI-MONDE' of M. Dumas fils has at length been produced at the Théâtre Français. A large and distinguished audience assembled to witness this triumph of an author whose merits have been, perhaps, more fiercely contested than those of any living writer. The cast is good, though scarcely better than that with which, almost twenty years ago, the play was first given at the Gymnase Dramatique. M. Febvre succeeds M. Berton as De Nanzac, and fully equals his predecessor. As much cannot be said, however, of Mlle. Croizette, who replaces Rose Chéri as La Baronne d'Ange. Madame E. Broisat, Mlle. Nathalie, Mlle. Tholer, MM. Got, Delaunay, and Thiron also take part in the representation.

'BERTHE D'ESTRÉES,' a three-act comedy by M. Henri Rivière, produced at the Vaudeville, adds one more to the long list of failures at that theatre. Its plot is more than usually repellent. Richard d'Estrées, a man of passionate temperament, has married Berthe, whose constitution is cold. Hopeless of warming her, he has commenced an intrigue with Madame de Simieuse, which is discovered by the husband of that lady. Learning that their secret is known, our lovers, whose intercourse has hitherto been Platonic, fly together. Berthe, instructed by M. Simieuse, pursues and overtakes them. Her husband's pardon is readily granted, and he is favoured moreover with a kiss that tells him the days of coldness and the need for intrigue are over. M. de Simieuse, not behindhand in generosity, receives back his wife from Richard, with the assurance, credible enough under the circumstances, that she is no worse than she was before. The interpretation was not higher than the piece. 'Entre Deux Trains,' a pretty comedietta, of no great originality, by MM. Grangé and Bernard, has also been produced. It is agreeably presented by Mlle. Damain and M. Saint-Germain.

THERE is some idea of producing, at the Théâtre de l'Odéon, Shakespeare's 'Julius Cæsar,' with music by M. Massenet.

M. NESTOR NOEL, formerly manager of the French Theatre, at Pera, of Constantinople, died of hydrophobia at the age of thirty-seven, on the 11th of October, having been bitten by a dog three months before. In the height of the paroxysm on the day of his death, he made his escape from the nurses and family into the street, causing general terror.

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